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PARIS AND HER TREASURES

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STE. GENEVIÈVE LOOKING OVER THE SLEEPING CITY OF PARIS
From the Fresco by Puvis de Chavannes in the Panthéon

PARIS

AND HER TREASURES

BY
ETHEL E. BICKNELL

WITH SIXTY-FOUR ILLUSTRATIONS
TWO PLANS AND A MAP

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NOTE

I WISH to express my indebtedness to Messrs George Bell & Sons for leave to quote from Lady Dilke's *French Architects and Sculptors of the XVIII. Century*; to Messrs Macmillan & Co. for leave to quote from Mr Frederic Harrison's illuminating *Paris*, an essay in his *The Meaning of History*; and to Mr Grant Richards for leave to quote from Mr Grant Allen's *Historical Guide to Paris*.

If any reader who finds an error in this book will write and explain it to me, addressing the letter to the care of Messrs Methuen, it will be a kindness for which I shall be grateful.

CONTENTS

SECTION I

SOME PRACTICAL NOTES ON PARIS

PAGE

Introductory	I
Restaurants	6
Theatres	10
Racing	14
Shows	14
Suggested Programme for a Week's Visit	17
Diary	18
Books on Paris	24

SECTION II

ARCHITECTURE AND HISTORY

Architecture	26
History	30

SECTION III

PARIS ALPHABETICALLY ARRANGED	42-293
---	--------

SECTION IV

ENVIRONS OF PARIS	294-348
INDEX	349



LIST OF ILLUSTRATIONS

STE. GENEVIÈVE LOOKING OVER THE SLEEPING CITY OF PARIS, FROM THE "PARIS" BY PUVIS DE CHAVANNES IN THE PANTHÉON	<i>Frontispiece</i>
Photo. Neurdein	FACING PAGE
THE SEINE AND ITS BRIDGES, A VIEW TAKEN FROM THE TOWER OF THE CHURCH OF ST. GERVAIS .	2
LA MÈRE DE L'AUTEUR, FROM THE PAINTING BY WHISTLER IN THE LUXEMBOURG	16
Photo. Neurdein	
FRÉMIET'S STATUE OF JOAN OF ARC, IN THE RUE DE RIVOLI	34
Photo. Neurdein	
LEMOT'S STATUE OF HENRI IV., ON THE PONT-NEUF	34
Photo. Neurdein	
RUE DE VENISE	40
RUE DE LA PARCHEMINERIE	40
RUE ST. ANTOINE	40
ARCHIVES NATIONALES (HÔTEL DE SOUBISE) . .	46
THE OVAL SALON OF THE HÔTEL DE SOUBISE . .	46
THE CASCADE, BOIS DE BOULOGNE	62
Photo. Neurdein	
BAGATELLE, BOIS DE BOULOGNE	62
THE BOULEVARD DES ITALIENS	64
Photo. Neurdein	
THE HALLES CENTRALES AND THE CHURCH OF ST EUSTACHE	64
Photo. Neurdein	
THE PARC DES BUTTES-CHAUMONT	66
Photo. Neurdein	
COURTYARD OF THE MUSÉE CARNAVALET	80

	FACING PAGE
THE CHAMPS ELYSÉES	80
Photo. Neurdein	
THE MUSÉE DE CLUNY	82
Photo. Neurdein	
THE CONCIERGERIE	82
CLODION'S STATUETTE OF A FAUN WITH HIS CHILDREN, IN THE MUSÉE DE CLUNY	88
HÔTEL DE SENS	120
Photo. Neurdein	
HÔTEL DE SULLY	120
THE HÔTEL DE VILLE	122
Photo. Neurdein	
ROBERT LE LORRAIN'S "HORSES OF THE SUN," AT THE IMPRIMERIE NATIONALE	122
HÔTEL DES INVALIDES	144
Photo. Neurdein	
THE LOUVRE	144
Photo. Photochrom Co.	
THE VICTORY OF SAMOTHRACE, IN THE LOUVRE	152
Photo. Neurdein	
SAINTE ANNE, LA VIERGE ET L'ENFANT JÉSUS, FROM THE PAINTING BY LEONARDO DA VINCI IN THE LOUVRE	156
Photo. Neurdein	
LA SOURCE, FROM THE PAINTING BY INGRES IN THE LOUVRE	158
Photo. Neurdein	
LE VIEILLARD ET L'ENFANT, FROM THE PAINTING BY GHIRLANDAIO IN THE LOUVRE	159
Photo. Neurdein	
LE PARNASSE, FROM THE PAINTING BY MANTEGNA IN THE LOUVRE	160
Photo. Neurdein	
THE VÉNUS OF MILO IN THE LOUVRE	176
Photo. Neurdein	
GALERIE D'APOLLON, THE LOUVRE	190
Photo. Photochrom Co.	
THE MÉDICIS FOUNTAIN	202
Photo. Photochrom Co.	
THE FONTAINE DE L'OBSERVATOIRE	202

LIST OF ILLUSTRATIONS

xi

	FACING PAGE
JARDIN DU LUXEMBOURG	202
Photo. Neurdein	
RODIN'S LA DANAÏDE, IN THE LUXEMBOURG	204
Photo. J. E. Bulloz	
LA DAME AU GANT, FROM THE PAINTING BY CAROLUS-DURAN IN THE LUXEMBOURG	205
Photo. Neurdein	
LE SAUT-DU-LOUP, VUE PRISE SUR L'ALLIER, FROM THE PAINTING BY HARPIGNIES IN THE LUXEMBOURG	206
Photo. Neurdein	
THE MADELEINE	210
Photo. Photochrom Co.	
NOTRE DAME	210
Photo. Neurdein	
THE OPERA	224
Photo. Photochrom Co.	
THE PALAIS DE JUSTICE AND SAINTE CHAPELLE	226
Photo. Photochrom Co.	
THE PALAIS ROYAL	226
THE PANTHÉON	230
Photo. Neurdein	
THE PLACE DE LA CONCORDE	230
PLACE VENDÔME	246
PLACE DES VOSGES	246
THE PONT-NEUF	246
THE CHURCH OF ST. ETIENNE DU MONT	248
Photo. Photochrom Co.	
THE CHURCH OF ST. SÉVERIN	248
THE BASILIQUE DU SACRÉ-CŒUR	254
THE PORCH OF THE CHURCH OF ST. MERRY	254
THE CHURCH OF ST. SULPICE	254
Photo. Neurdein	
THE JARDIN DES TUILERIES	290
Photo. Neurdein	
THE CHÂTEAU, MAISONS LAFITTE	296
THE ABBEY GATEWAY, POISSY	296
TOMB OF HENRI II. AND CATHERINE DE MÉDICIS, IN THE CHURCH OF ST. DENIS	310

	FACING PAGE
THE GRANDE CASCADE, ST. CLOUD	310
THE BEDROOM OF LOUIS XIV. AT VERSAILLES . .	328
LE PETIT TRIANON AT VERSAILLES	328
Photo. Neurdein	
THE ALLÉE D'EAU, VERSAILLES	340
Photo. Neurdein	
LA COLONNADE, VERSAILLES	340
THE LAC DAUMESNIL IN THE BOIS DE VINCENNES .	348

MAP AND PLANS

PLAN OF LOUVRE GALLERIES, FIRST FLOOR . .	154
PLAN OF LOUVRE GALLERIES, GROUND FLOOR . .	174
MAP OF PARIS	<i>at end</i>

PARIS AND HER TREASURES

*“ Paris, ouvrier, poète, artiste, laisse voir
le héros qu’il est, travaillant, imaginant,
cognant sur l’enclume, donnant tout son
cerveau et tout son sang pour la gloire du
monde.”*

THÉODORE DE BANVILLE

PARIS AND HER TREASURES

SECTION I

SOME PRACTICAL NOTES ON PARIS

INTRODUCTORY

PARIS may be reasonably called an almost ideal city from the visitor's point of view ; not only does it contain every amusement, but every taste, every interest, is to be gratified in Paris. Surely nowhere are collections and picture-galleries so well set forth, or so freely placed at the disposal of the visitor, and nowhere is history better illustrated than in the streets of Paris, where hardly a stone fails to mark an historic site.

Everything, too, lies under the traveller's hand, within or near the circle formed by the Grands Boulevards and the corresponding boulevards on the *rive gauche*.

POPULATION.—If Paris spreads immense without this circle, the visitor can yet, with but few exceptions, confine himself to the jewel-like centre where all that is most worth seeing lies. No weary distances separate the "sights" of Paris, and in this lies part of her charm. Paris, so large, with her population of 2,846,986, yet to the visitor so small.¹

¹ *La Semaine de Paris*, a booklet on every hotel table, and in many shops, but not for sale, is invaluable for current events.

ILE DE LA CITÉ.—Geographically Paris is divided into three portions : the Ile de la Cité (p. 126), with Notre Dame (p. 215), the Sainte Chapelle (p. 277), the Palais de Justice (p. 225), and other public buildings, among them the Hôtel Dieu, being the oldest portion. It is from the tower of Notre Dame that the geography of Paris can be most easily learnt ; and this ascent should be the first thing the visitor does, if the weather is moderately clear. For below this tower all Paris lies outstretched : that Paris which occupying the river valley of the Seine, about 100 miles from the sea, has stretched out by degrees up the hills of Ste. Geneviève on the south and Montmartre on the north, to cover at last over 20,000 acres.

SEINE.—It is the Seine which thus divides Paris into three parts. Bending like a bow, it flows through Paris from the south-east to the south-west, having the Ile de la Cité in its midst. From the point where the Seine enters Paris at the Pont National, to the point where it leaves it at the Pont d'Auteuil, it has a length of twelve kilomètres, its greatest width, between the Pont Neuf and the Pont des Arts, being 263 mètres.

Just above Paris the Marne enters the Seine, but in Paris the only tributary stream is the hapless Bièvre, which, rising near St. Cyr, and flowing through the Quartier Maison Blanche and the Quartier St. Marcel, enters the Seine by a covered channel near the Pont d'Austerlitz.

In what is now Paris the Seine boasted many islets which have gradually been linked up : two are combined to form the Ile St. Louis ; the Ile de la Cité has added to itself two small ones ; the Ile des Cygnes near the Invalides was attached to the *rive gauche* in 1820, and in 1843 the Ile Louvier was joined to the *rive droite*, the boulevard Morland shows roughly where it ran.

RIVE GAUCHE.—On the *rive gauche*, the left bank of the river, the second natural division of Paris, is the Quartier Latin (p. 252), the students' quarter, the aristocratic Faubourg St. Germain, the Luxembourg (p. 201), the Cluny (p. 82), the Quai d'Orsay (p. 252), the home of the Government, the Chambre des Députés (p. 78), the Hôtel



THE SEINE AND ITS BRIDGES
A view taken from the Tower of the Church of St. Gervais

des Monnaies (p. 118), the Invalides (p. 131), the Panthéon (p. 228), and many of the finest churches.

RIVE DROITE.—On the *rive droite*, the last side of Paris to grow, the third natural division, the most important side to the visitor, is the Louvre (p. 145), the gayer social life, the finer shops and hotels, and many galleries of the first interest. On this side is the Bois (p. 61), the Arc de Triomphe (p. 42), the Trocadéro (p. 288), the Archives Nationales (p. 44) and the Bibliothèque Nationale (p. 53).

STREETS.—In seeing Paris it is helpful to remember that those streets which radiate out from the Seine are numbered outwards from it, the lower numbers being nearest the river; where the streets run parallel with the river the numbers follow the direction of the river, the low numbers being therefore at that end of the street which is nearest to where the Seine enters Paris.

ARRONDISSEMENTS.—A glance at a map of Paris will show that Paris is divided into twenty *arrondissements*, each subdivided into four quarters, which, starting with the first *arrondissement* in the centre, follow one another in a spiral, going from left to right.

MÉTRO.—The cheapest and, excluding taxi-autos, the quickest way to get about Paris is by the underground railway, which has spread a fine net all over Paris. The lines of this net, the Métropolitain and the Nord-Sud, share the underground world between them; but having spoken of them as quick and cheap, little else can be said in their favour. In fact it is difficult to believe that the ingenuity of man could devise a more unpleasant way of moving from place to place. The air is unthinkable, to get a seat is rare, and the Parisian leaves his manners on the surface before he allows the underground to swallow him up.

The fare to go to any station is 25 c. first class, and 15 c. second. A "*carnet de seconde*," a book containing ten tickets, can be bought and, like the "*carnet de première*," saves trouble but not money. Before 9 A.M., a second-class return-ticket can be bought for 20 c. It is not permitted to start on the Métro. with a ticket from

a *carnet* of the Nord-Sud line or the reverse, but having begun a journey with the ticket of the one company it can be finished on the line of the other. Difficult and complicated as the system seems at first, it quickly proves itself easy to understand and very practical.

OMNIBUSES AND TRAMS.—The top of the horse omnibus formed an ideal way of seeing Paris, but unhappily it has given way to a motor omnibus of a waspish type, far less agreeable, still, however, far pleasanter than the Métro. The fare for one section of a journey is 15 c. first class, or 10 c. second.

Green labels on lamp-posts or trees mark the "*arrêt obligatoire*," where the conveyance always stops, and the "*arrêt facultatif*," where it only stops in reply to a signal. If there is at an *arrêt obligatoire* an omnibus shelter, there will be found outside it a place to take free numbered tickets. If there is no shelter, packets of these tickets are placed on the lamp-post. If there are more intending passengers than there are places, they enter the vehicle in the order of the numbers on these tickets, an admirable plan. Though it may not always be easy to find the right omnibus, they certainly do cover the ground in Paris very thoroughly and efficiently.

CABS.—The *Voiture de Place*, the pleasant little one-horse cab of Paris, is generally cheaper and pleasanter than the auto-taxis for sightseeing. They are now all fitted with taximètres.

The fare begins at 75 c., which is for 1200 mètres distance, or 9 minutes. Every additional 400 mètres or 3 minutes costs 10 c. For every cab discharged outside the city gates an *indemnité de retour* of 1 franc is charged. Passing out or in through the gate entitles the cabman to 50 c.; and he must receive 50 c. extra also on his fare after 12.30 P.M. These extras are marked up separately as *suppléments*.

The *Voitures Automobiles de Place*, or auto-taxis, are distinguished by different coloured flags. The fare for such a cab having a blue flag is 75 c. for the first 1200 mètres, and 10 c. for every additional 400 mètres; out-

side the gates, after 12.30 P.M. or with more than two people, 75 c. for 750 mètres, and 10 c. for every extra 250 mètres.

The fare for an auto-taxi with a red flag is 75 c. for 900 mètres, and 10 c. for every additional 300 mètres. Outside the gates, or with more than two people, the first 750 mètres is 75 c., every extra 250 mètres being 10 c.; after 12.30 P.M., 75 c. for 600 mètres, and 10 c. for every extra 200 mètres.

Such cabs bearing a white flag are dearer: they carry their price on the flag. *Pourboire* obligatory, 25 c. upwards.

STEAMERS.—The public steamboats, which bustle up and down the river, may be as strongly recommended on ordinary days as they may be banned on Sundays and fête days. To join the river at one of the numerous landing-stages and go down to Auteuil, or up to the bridge of Austerlitz, is quite a nice way to spend time; or if possible go farther to St. Cloud (p. 307) (fare 20 c.), or even St. Germain (p. 316).

COLLECTIONS AND PICTURE-GALLERIES.—Almost all the magnificent museums and picture-galleries of Paris are closed on Monday, and many of them on Tuesday morning. But there are helpful exceptions, duly noticed in the body of this book, notably the collections of the Bibliothèque Nationale.

ENGLISH CHURCHES.—*British Embassy Church*, Rue d'Aguesseau, 5.

Christ Church, boulevard Bineau, 4. Neuilly.

St. George's Church, Rue Auguste-Vacquerie, 7.

American Church, Avenue de l'Alma, 23.

Congregationalist Church, Rue de Lille, 48.

Wesleyan Methodist Chapel, Rue Roquepine, 4.

St. Joseph's Church (R. C.), Avenue Hoche, 50.

BRITISH EMBASSY.—Rue du Faubourg-St-Honoré, 39.

U.S. EMBASSY.—Rue François Premier, 5.

LETTERS.—Letters to England, 1st oz. 25 c., every additional oz. 15 c. The pillar-boxes are carefully hidden away, but diligent search will generally reveal one by

or on every tobacconist's shop. Post offices open until 9 P.M. General Post Office, Rue du Louvre. After the ordinary hour of posting for England has passed (5.30-6 P.M.), letters can be posted up to 6.30-7 P.M., to catch the mail, if they have an extra 5 c. stamp, and are posted in the post office in a box marked *levées supplémentaires*.

"PETIT BLEU."—The "*Petit bleu*," or *carte pneumatique* is a useful system by which a letter can be sent in Paris or its suburbs for 30 c., reply paid 60 c., by an especially quick pneumatic post. This is generally more satisfactory than a telegram. Special blue envelopes can be bought at the post offices, and there are special letter-boxes for these *cartes pneumatiques*.

TELEGRAMS.—Telegrams, 5 c. a word, 50 c. being the smallest charge. For England, 20 c. a word. For New York, 1 fr. 25 c. Thirty-seven post offices are kept open all Sunday; among them are, on the *rive droite*, General Post Office in the Rue du Louvre, Rue des Halles 9, Rue Réaumur 47, Boulevard Malesherbes 6, Boulevard des Italiens 29, and Rue d'Amsterdam 19. On the *rive gauche*, Rue de Rennes 53, Rue de Grenelle 103, Place Vaugirard 3, Rue Monge 100. The post office in the Palais de la Bourse—entrance, rue Notre Dame des Victoires—is open all night.

PARCEL POST.—Parcels (*colis postaux*) are sent, not from the post office, but from the railway stations. In France a parcel not weighing more than 3 kilos (6½ lb.) is delivered for 60 c. to a railway station, or to the addressee's house, 85 c. Up to 5 kilos, 80 c. or 1 fr. 5 c.; up to 10 kilos, 1 fr. 25 c. or 1 fr. 50 c. Parcels to England weighing not more than 3 lb. cost 1 fr. 60 c., 7 lb., 2 fr. 10 c., 11 lb. 2 fr. 60 c. Not every office will take parcels for England, among those that do is Rue du Londres, 8.

RESTAURANTS

The following are probably the best restaurants in Paris, and at any rate the range is wide enough to be representative. They have been chosen from all parts. All are

à la carte. Evening dress is not compulsory at any eating place, but customary in the fashionable houses, and every year the British visitor's influence in this matter grows stronger.

Abbaye d'Albert, Place Pigalle.—Open from midnight till the last guest goes. The best cooking in Montmartre, to the accompaniment of dancing girls. Prices accordingly. Champagne the only wine popular with the management. Other good-class Montmartre night cafés which open at midnight are the *Rat Mort*, next to the Abbaye, the *Pigalle* opposite, and the *Royale*, in the Rue Pigalle. Of a lower type are the *Monico* and *Lajeuniés*, close by. But these establishments go up and down in quality. Champagne is the only wine that foreigners are allowed to order. No place for the young unmarried women of the party.

Pavillon d'Arménonville, Porte Maillot.—A fashionable restaurant on the edge of the Bois. Dear. Very popular in summer, when every one dines out of doors.

Au Bœuf à la Mode, 8 Rue de Valois.—Sound and very reasonable. Famous for its stewed beef, *piqué*.

Boillaive, 2 Rue Geoffroi Marie.—A very small and stuffy restaurant, capable of accommodating only about forty all told at the same time. *Plats du jour* only, but all the very best of its kind and reasonable, although not exactly cheap. A gourmet's house. Wine poor, but famous for old brandy.

Bouillons Boulant (everywhere).—The best of the imitations of the Duvals, and a shade cheaper.

Bouillons Duval, see Duval.

Brasserie Universelle, Avenue de l'Opéra.—A large, middle-class beer hall and restaurant, likely to be uncomfortably crowded on Sundays.

Famous for the variety of its *hors d'œuvres*.
Very good of its kind.

Café Americain, 26 Avenue de l'Opéra.—A very late house with a concert and dancing every night. Popular for suppers. More like Montmartre in character than any place on the boulevards. Not cheap.

Café Anglais, 13 Boul. des Italiens.—Some people think that the best cooking and the best wines can both be had here. Very quiet, and everything excellent. Prices in accordance with the quality, but not excessive.

Café Cardinal, corner of the Rue de Richelieu and the Boul. des Italiens.—An upper middle-class restaurant of repute. Neither cheap nor dear.

Café de la Paix, 12 Boul. des Capucines.—Chiefly known as a café, but serves excellent meals inside. Reasonable prices.

Café de Paris, 41 Avenue de l'Opéra.—A first-class house both for ordinary meals and late suppers, when there is also dancing or something entertaining to watch. The same management as Armenonville and the Pré Catelan. Not cheap and rather fashionable.

Champeaux, 13 Place de la Bourse.—A rather busy resort for stockbrokers, where the food is good and fairly reasonable. Not very comfortable by reason of glass and gold fish, as though one lunched in a conservatory. Little business in the evening.

Ciro's, Rue Daunou.—A branch of the famous Monte Carlo house. The last thing (1912) in fashionable restaurants. Prices in accordance.

Taverne du Coq-d'Or, 149-151 Rue Montmartre.—A bourgeois restaurant and beer-hall where there is a good orchestra. The *coq* crows whenever a new barrel is broached. Food reasonable and sound.

Bouillons Duval.—Everywhere. One is quite safe in a Duval, for the food is good, and item by item fairly cheap, although meals have a way of surprising in the total. When in doubt one is always safe with Duval.

Filet-de-Sole, 15 Rue du Faubourg Montmartre.—An all-night restaurant which gets rather rowdy in the small hours. Good cooking.

Foyot, 22bis Rue de Vaugirard and 33 Rue de Tournon.—Once the best restaurant on the south side of the river and very convenient to the Luxembourg. Has lately gone down in quality and service. A large selection here of wines of France not usually met with.

Lapérouse, 51 Quai des Grands-Augustins.—An excellent restaurant overlooking the Seine, convenient to Notre Dame. Its cooking is very good, but has a tendency to richness. The rooms are very small and close. Not dear and not cheap.

Ledoyen, Champs Elysées, N. side.—Expensive and good. A certain number of open-air tables in summer.

Marguery, Boulevard Bonne-Nouvelle.—A paradise of the middle-class gourmand. An enormous building where every one eats vigorously. The famous *plat* is *filet de sole* with a rich sauce of mussels. Everything else is rich, and burgundy is the staple wine. Reasonable in price, but a first-class digestion is demanded.

Maire, 14 Boul. St. Denis and 1 Boul. de Strasbourg.—A resort of the rich bourgeoisie. Not cheap, and rather pretentious.

Maxim's, Rue Royale.—A show-place chiefly frequented by Americans and other foreigners. The *carte* is unpriced, and small purses are not welcomed. Unattended men may find the place embarrassing.

Noël-Peters, 24-30 Passage des Princes.—A quiet

restaurant distant from any traffic. Not perhaps what it was, but still a favourite with its old customers. Upper middle-class character.

Paillard, 2 Rue de la Chaussée-d'Antin and 38 Boul. des Italiens.—Dear and rather sumptuous, with music.

Prunier, 9 Rue Duphot.—The great place for oysters and other shell-fish. Has lately become very popular as a lunching- and dining-house, but is not good in the matter of attendance and had better have continued in a more modest way.

Pschorr, Boulevard Strasbourg.—Corresponds to the *Brasserie Universelle* (see before). Amusing at supper time. Excellent beer.

Rumpelmayer, 226 Rue de Rivoli.—The fashionable tea-house, famous for its pastry and cakes. Not cheap.

Voisin, Rue St Honoré 261, and Rue Cambon.—The first restaurant in Paris for those who wish to eat and drink thoughtfully. Everything absolutely of the best and no band. The *carte* is unpriced, but one need have no great fear.

Volney, under the Rue Volney.—Good high-class house much frequented by sporting Englishmen and Americans. Not French enough to please many visitors to Paris.

Weber, Rue Royale.—A spacious and cheerful restaurant with good food at moderate prices and excellent music.

THEATRES

An attempt to tabulate the theatres, music halls, and such-like amusements of Paris failed egregiously. For one thing, their character changes from season to season in the same way as that of the London theatres. A certain theatre might be tabulated as presenting French Comedy of the better sort, and by the time this book reaches its

reader French Comedy might have given place to Melodrama, which in turn might have been followed by a not too reputable farce of the kind with which the *Théâtre du Palais Royal* is identified, and later by the kind of entertainment which is pervading Paris at present—the *revue*. So a table is out of the question; it could not be of permanent use. But there are published various booklets in which week by week the performances at the different theatres and their casts are set out with some particularity. These are given away in many theatres and restaurants. And they are the more useful in that the theatrical advertisements in the papers are very meagre. Information can also be obtained at the various offices at which theatre tickets are sold—the equivalents of our own Keith, Prowse or Lacon & Ollier. There is one in the Avenue de l'Opéra almost facing the "New York Herald"; and one in the Place de l'Opéra facing the Grand Hotel. Of course one has to pay more if one takes tickets at these bureaux, but one gets better seats. By the way, the French "*loge*" is often a very different thing from the English "box." You can take it all or you can take part of it. As often as not, even if one does take the whole of it, one may find oneself separated from one's neighbours only by a low barrier.

We have mentioned the *Théâtre du Palais Royal*. There is presented the kind of play with which by many people the French theatre is mainly identified. But the first theatre in Paris—in the world, shall we say?—is the *Comédie Française* (Place du Théâtre Français). There truly is the sacred lamp of dramatic art handed from generation to generation. The programme here constantly changes, but the air is classic always. After the *Comédie Française* may well be mentioned the *Odéon* (Place de l'Odéon), a house of the same character, which French people will tell you is the second in Paris. The *Gymnase* also (Boulevard Bonne Nouvelle) is a theatre with a character, where Comedy generally reigns. It is a theatre of fashion. The *Vaudeville* (Rue de la Chaussée

d'Antin) is a Comedy house too ; a little opportunist, perhaps. And, since its production of "*La Femme et le Pantin*," perhaps one may say the same thing of the *Antoine* (14 Boulevard de Strasbourg), which was under Monsieur Antoine—he no longer directs it, of course—the home of advanced dramatic art. The *Châtelet* (Place du Châtelet) varies a little. Its spectacular pieces are often as fine as any to be found in Paris. It was here that the Russian Ballet appeared. In this paragraph one should mention—we were almost forgetting it—the *Opéra* (Place de l'Opéra), where evening dress is essential in the stalls and boxes ; where the interior—the architect, by the way, is the man who designed the Casino at Monte Carlo—is supposed to be one of the sights of Paris ; and where the opera itself is certainly not very often as good as one would expect in such a capital. Still, when the house is open, and that is by no means always, it is very fashionable. Some theatres we have left unmentioned. To define the general quality of their entertainments would be difficult. The visitor must study the playbills. Such a paper as "*Comédia*" will keep him informed. Often the most amusing actors and actresses in Paris are to be found in the small houses, the "*Little Theatres*," for which such a vogue has sprung up. But beware of taking the young, the nervous, or the easily shocked to them. The *Grand Guignol* (20bis, Rue Chaptal) generally has a programme of three or four short plays which aim at horror—and generally succeed : coffins, guillotines, scenes of torture. The *Capucines* (39 Boulevard des Capucines) generally has one or two one-act plays and a *revue* ; and here one may see such figures as Polaire, Mistinguette, Gaby Deslys. The atmosphere is intimate but not domestic ! Much the same can be said about the *Boite à Fursy*. Monsieur Fursy, its director, has talent, and runs the *Scala* (13 Boulevard de Strasbourg), a larger house, on lines not altogether dissimilar.

The French music hall is not as good as the English, nor is it as comfortable ; moreover, the *revue*, as during

last winter at the *Folies Bergères* (32 Rue Richer) and *Olympia* (28 Boulevard des Capucines), often ousts everything else. These two are the best known of the closed houses. Ladies should hardly go there alone; in any case it would be wise for them to take seats beforehand. The *Alhambra* (50 Rue de Malte) is like an English music hall.

The best of the summer music halls is, we think, the *Marigny* (Champs Élysées), but here the *revue* generally holds sway. The *Alcazar d'Été* (Champs Élysées) and *Ambassadeurs* (Champs Élysées) have the same character. In all three of these one can sit about under trees and drink expensive drinks and watch the play of artificial light on the foliage and study the costume of a great many young ladies. We feel that the tide of fashion has left the *Moulin Rouge* (90 Boulevard de Clichy) and the *Jardin de Paris* (Champs Élysées). Still, they are crowded enough.

There are two circuses, the *Cirque d'Hiver* (Boulevard du Temple) and the *Nouveau Cirque* (247 Rue St. Honoré). And another form of amusement which at this moment is quite fashionable is the Skating Rink. At the *Palais de Glace* (Champs Élysées) there is real ice. It is in the afternoon between five and six that it is most exclusive and most amusing. For roller skating go to the rink in the Rue St. Didier, near the Trocadéro.

For the kind of amusement with which the Moulin Rouge used specially to be associated—for the public dancing hall, in fact—you can choose between the rather sordid finery of the *Bal Tabarin*, whose directors are out to catch the rich tourist, and the franker, less offensive, and more characteristic *Moulin de la Galette*, where, however, foreign visitors are very seldom seen, but from the garden of which, when it is open in the afternoon (for there are afternoon balls here on fête days), a beautiful view of Paris can be seen.

RACING

Flat racing at Longchamp, Chantilly, and Maisons-Lafitte. Steeplechases at Auteuil and Vincennes.

The most amusing racing is, perhaps, that at Longchamp, on the farther side of the Bois, to which the visitor can drive after an early lunch. Bargain with a taxi-auto for the drive out: the fare should be about 5 to 7 fr. At the end of the races the crowd and confusion makes getting a taxi most difficult and odious. It is better to walk on towards Paris and trust to picking up an auto-taxi on its way to Longchamp. Or it is possible to arrange a meeting-place beforehand for a taxi somewhere a little distance from the entrance. After the racing it is amusing to have tea at the Pré Catelan (p. 61) in the Bois and see the highly fashionable crowd. Engage a table beforehand.

At Longchamp the price of admission to the "*pelouse*" is 1 fr., to the "*tribune*" 5 fr., to the "*pesage*" 10 fr. for ladies, 20 fr. for men. The "*pelouse*" is interesting for the crowd, but it has no seats whatever; the "*tribune*" is an absurd compromise. Ladies could go alone, two or three together, to the "*pesage*" if they wish to see the fashions, which are launched at the races, especially those of the spring, when the great tailors and dressmakers send down *mannequins* to show off the new features in dress.

Betting on the system of the *Pari-Mutuel* is simple; 10 fr. is the lowest sum which can be put on a horse on the "*pesage*," 5 fr. in the "*pelouse*" and "*tribune*."

SHOPS

AFTERNOON TEA.—*Restaurant Volney* (*Hôtel Chatham*),
Rue Volney.

Hotel Ritz, Place Vendôme.

Elysée Palace Hotel, Avenue des Champs Elysées.

Rumpelmayer, 226 Rue de Rivoli.

Topsy, 55 Boulevard Haussmann.

Printemps, for women only, Boulevard Haussmann.
Colombin, Rue Cambon.

Marlborough Tea Rooms, Rue Cambon.

British Dairy Company, Rue Cambon.

Smith & Sons' Tea Rooms, Rue de Rivoli, 248.

Kardomah, Rue de l'Echelle.

BOOKSELLERS.—*Smith & Sons*, Rue de Rivoli, 248.

Brentano, Avenue de l'Opéra, 37.

Flammarion & Vaillant, Avenue de l'Opéra, 36.

Flammarion & Vaillant, Galeries de l'Odéon.

Galignani, Rue de Rivoli, 224.

Timotei, 14 Rue Castiglione.

BOOTMAKERS.—*Hanan*, Avenue de l'Opéra.

Pinet, Boul. de la Madeleine and branches.

Raoul, Avenue de l'Opéra and branches.

CHEMISTS.—*Roberts & Co.*, Rue de la Paix, 5.

Hogg, Avenue des Champs Elysées, 62.

Pharmacie Homéopathique, Rue des Capucines, 8.

Swann, Rue de Castiglione, 12.

CONFECTIONERS.—*Chiboust*, Place du Théâtre Français.

Marquis, Boul. des Capucines, 17.

Boissier, Boul. des Capucines, 7.

DRAPERS.—See *Grand Magasins de Nouveautés*.

DRESSMAKERS.¹—*Babane*, 98 Boul. Haussmann, for
 oriental tea-gowns.

Buzenet, Rue de la Boétie.

Callot, Rue Taitbout.

Drécoll, Place de l'Opéra.

Paquin, Rue de la Paix.

Redfern, Rue de Rivoli.

Worth, Rue de la Paix.

See also the *Grands Magasins*.

FANS.—*Duvelleroy*, Boul. de la Madeleine.

Faucon, Avenue de l'Opéra.

¹ Many of the shops on this list, especially dressmakers, have high prices. Pretty but cheaper dresses at large shops.

FURRIERS.—*Grunwaldt*, Rue de la Paix.
Revillon, Rue de Rivoli.

GRANDS MAGASINS DE NOUVEAUTÉS.

The largest are—

Grands Magasins du Louvre, Rue de Rivoli.

Bon Marché, Rue du Bac.

La Samaritaine, Rue de Rivoli.

Galleries Lafayette, Boul. Haussmann.

Le Printemps, Boul. Haussmann.

Among those not quite so large are—

Aux Trois Quartiers, Boul. de la Madeleine.

Pygmalion, Rue de Rivoli.

GROCEER AND PROVISION MERCHANT.—*Félix Potin*, Boul. Malesherbes and Boul. Haussmann, Rue de Rennes.

HAIRDRESSERS.—*Henry*, Rue de la Paix.
Charles, Rue Daunou.

JEWELLERS.—*Lalique*, Place Vendôme.
Fontana, Rue de la Paix.

MILLINERS.—*Lewis*, 422 Rue St Honoré.
Carlier, 16 Rue de la Paix.
Guillard Sœurs, Avenue de l'Opéra.
 See also the *Grands Magasins*.

PERFUMERIES.—*Orsay*, Rue de la Paix.
Lentheric, 245 Rue St. Honoré.
Lubin, Rue Royale.
Gellé, Avenue de l'Opéra.

PHOTOGRAPHER.—*Braun*, Avenue de l'Opéra, 43.

PHOTOGRAPHIC MATERIALS.—*Kodak*, Avenue de l'Opéra, 5, and branches.

LADIES' TAILORS.—*Lemoyne*, Rue des Pyramides, 16.
High Life Tailor, Rue Auber.
West End Tailor, Rue Auber, 16. Good also for girls' things.
Redfern, 242 Rue de Rivoli.
 See also the shops in the Boul. Malesherbes, and, cheaper, Rue de Clichy.



LA MÈRE DE L'AUTEUR

From the painting by J. M. W. Turner in the Luxembourg

SHIRTS, TIES, HOSIERY.—*Charvet*, Place Vendôme.
Doucet, Rue de la Paix.

TROUSSEAUX.—*La Grande Maison de Blanc*, Boul. des Capucines. *La Cour Batave*, Boul. de Sébastopol.

UMBRELLAS AND WALKING-STICKS.—*Brigg*, Avenue de l'Opéra.

SUGGESTED PROGRAMME FOR A WEEK'S VISIT TO PARIS

MONDAY. *Morning*.—Ascend the tower of Notre Dame if the weather is moderately clear. See Notre Dame (p. 215), wander through the Cité (p. 126), and through the Palais de Justice (p. 225), to the Pont Neuf (p. 247).

Afternoon.—Walk from the Rue du Louvre through the courtyard of the Louvre, under the Arc de Triomphe du Carrousel (p. 42), through the Jardin des Tuileries (p. 298), to the Place de la Concorde (p. 241). Rest in the Champs Elysées (p. 80). Return to the Place de la Concorde, walk up the Rue Royale and glance at the Madeleine (p. 209). Return a few yards down the Rue Royale, and turn east, along the Rue St. Honoré to the Place Vendôme (p. 245). Follow the Rue de la Paix to the Place de l'Opéra (p. 223), and sit outside the Café de la Paix, which is at the corner of the Boulevard des Capucines.

TUESDAY. *Morning*.—Musée du Louvre (p. 145).

Afternoon.—Arc de Triomphe de l'Etoile (p. 42). Drive in the Avenue du Bois de Boulogne (p. 42), and Bois de Boulogne (p. 61). Tea at the Pré Catelan (p. 61), or Bagatelle (p. 62), if it is spring, summer, or early autumn.

WEDNESDAY. *Morning*.—Musée de Cluny (p. 82).

Afternoon.—Luxembourg Garden (p. 201), and Picture Gallery (p. 202), St. Germain-des-Prés (p. 262).

THURSDAY. *Versailles and the Trianons* (p. 323). For this whole-day excursion fine weather is advisable.

FRIDAY. *Morning*.—Hôtel de Ville (p. 121), St. Merry (p. 269), and the Rue de Venise (p. 270).

Afternoon.—Les Invalides (p. 131), Champ de Mars (p. 79), and Tour Eiffel (p. 285); walk from the Madeleine along the Grands Boulevards (p. 63).

SATURDAY. *Morning*.—St. Etienne-du-Mont (p. 254), Panthéon (p. 228).

Afternoon.—Musée Carnavelet (p. 68), and a walk in the Marais (p. 210), or Musée du Louvre (p. 145), and further exploration of the fashionable streets and shops near the Rue St. Honoré.

SUNDAY. *Morning*.—Musée du Louvre (p. 145), or Petit Palais (p. 235).

Afternoon.—Montmartre (p. 212), Sacré-Cœur (p. 253).

DIARY

JANUARY

1st. *Jour de l'An*. Official receptions at the Elysée.

Foire of the 20th Arrond., held in the Boul. Ménilmontant and de Belleville, December and January.¹

3rd–10th.—Fête and *neuvaine* of Ste. Geneviève, held in the church of St. Etienne-du-Mont. Interesting ceremonies, pilgrimage.

Salon d'Hiver. Grand Palais.

¹ The dates of these fairs and fêtes are those of 1912; verify in the *Bottin Mondain*.

FEBRUARY

Fête of the 12th Arrond., held in the Place de la Nation from *about* the 5th to the 19th of February.

Mardi-Gras. Last day of carnival before Lent begins. Less amusing than Mi-Carême.

Salon de l'Union des Femmes Peintres et Sculpteurs. Grand Palais.

Salon d'Hiver. Grand Palais.

Salon de la Société des Artistes Décorateurs. Musée des Arts Décoratifs, Louvre.

MARCH

See Easter.

Mi-Carême at mid-Lent. *See* the Procession, the children's Battle of Confetti in the Avenue du Bois from about 3 to 4.30, then the crowds on the Grands Boulevards.

Foire of the 18th Arrond., held in the Boul. Ney, from about the 5th to the 19th of March.

Foire au Jambon, held in the Boul. Richard-Lenoir on the Monday, Tuesday, Wednesday, and Thursday in the week before Easter.

Foire of the 15th Arrond., held in the Boul. de Vaugirard during March.

Palm Sunday. *See* Easter.

Salon de la Société des Artistes Décorateurs, Musée des Arts Décoratifs, Louvre.

EASTER

See Foire au Jambon under March, and *Foire au Pain d'Epices* under April. For church services, *see* especially those at Notre Dame, the Madeleine, St. Roch, St. Eustache, and St. Sulpice, for music especially the Madeleine and St. Eustache.

Palm Sunday. Ceremony of blessing the palms in the churches.

Holy Thursday. Ceremony of Washing the Feet at Notre Dame, also a visit to the *Tombeaux* at Notre Dame, the Madeleine, and St. Roch.

Good Friday. *Stabat Mater* at St. Eustache. Admission by ticket, one to four francs. Apply beforehand at the sacristy. Fine music at the Madeleine.

APRIL

See Easter and March for *Foire au Jambon*.

Foire au Pain d'Epices, held in the Place de la Nation during a month beginning at Easter.

Show of the Société Nationale des Beaux-Arts in the Grand Palais, opens about April 16th.

Show of Azaleas in the Etablissement Horticole, late April and early in May: naturally, the exact dates must depend on the season. Admission free from one o'clock to six.

Salon des Humoristes.

MAY

May 1st, Labour Day. Centre of excitement, Place de la Concorde.

The Salon (Société des Artistes Français) opens in the Grand Palais on the 1st of May. Jour du Vernissage, April 30th.

Foire of the 14th Arrond., held in the Avenue du Maine during May.

From the middle of May to the middle of October military bands play, during the course of the afternoon, in the Buttes Chaumont and the Jardin des Plantes on Sundays and Thursdays, in the Luxembourg on Sundays, Tuesdays, and Fridays, in the Palais-Royal on Sundays, Wednesdays, and Fridays, in the Parc Monceau on Sundays and Fridays, in the Parc Montsouris on Sundays, in the Parc de la Muette (Ranelagh) on Thursdays, in the Tuileries on Sundays, Tuesdays, and Thursdays. Verify in the

journals, and especially seek the band of the Garde Républicaine.

Fête des Invalides, held in the Esplanade des Invalides, from about May 21st to the 4th of June.

The Show of the Société des Artistes Indépendants opens in May.

Foire of the 19th Arrond., held in the Place Armand Carrel during May.

Fête of the 14th Arrond., held in the Boul. Brune during part of May.

Salon des Humoristes.

Summer Exhibition at the Domaine de Bagatelle, in the Bois. Generally May to July.

JUNE

Fête de Neuilly, held for three weeks from about the 11th of June to the 2nd of July.

Fête of the 14th Arrond., held in the Avenue de Montsouris during part of June.

Grand Steeplechase d'Auteuil, held on the 1st Sunday in June.¹

Fête des Fleurs, a Battle of Flowers, held in the Bois during two days in the week before the Grand Prix.

Gordon-Bennett Cup Race, held in June before the Grand Prix.

Course du Grand Prix. Second Sunday after the Derby.¹

Foire of the 17th Arrond., held in the square des Epinettes during part of June.

Foire of the 18th Arrond., held in the Rue de la Chapelle during part of June.

Foire of the 18th Arrond., held in the Rue Leibnitz during part of June.

Military Bands, *see* May.

Salon des Humoristes.

¹ Verify dates in the *Bottin Mondain*, which gives all the racing fixtures.

JULY

Fête Nationale, 14th of July. General rejoicing, fireworks. Great review in the Bois, on the Champ d'Entrainement, on the 14th, and dancing in the streets.

Military Bands, *see* May.

AUGUST

Fête des Loges, held in the forest of St. Germain, lasts for ten days, from about the 20th to the 29th of August.

Military Bands, *see* May.

SEPTEMBER

Foire of the 19th Arrond., held in the Rue de Flandre during September and October.

Fête of St. Cloud, held in the park of St. Cloud for four weeks, from about the 11th of September.

Fête of the 10th Arrond., held in the Boul. de la Villette et de la Chapelle during the first fortnight in September.

Fête of the 12th Arrond., held in the Place Daumesnil during September and October.

Foire of the 14th Arrond., held by the Lion de Belfort during September and October.

Foire of the 15th Arrond., held in the Rue St. Charles during the first fortnight in September.

Foire of the 15th Arrond., held in the Boul. Lefèvre during the first fortnight in September.

Foire of the 15th Arrond., held in the Boul. de Grenelle during the first fortnight in September. *See* also October.

Military Bands, *see* May.

OCTOBER

Fête of the 12th Arrond., held in the Place Daumesnil during September and October.

Foire of the 19th Arrond., held in the Rue de Flandre during September and October.

Foire of the 20th Arrond., held in the Place des Rigoles during the second fortnight in October. *See also* September.

Distribution of the *Prix de Vertu* by the Académie Française. For cards of admission apply to the Secretary.

Salon d'Automne, October-November.

NOVEMBER

November 1, *Toussaint* (or All Saints' Day); Nov. 2, *Fête des Morts*, the day on which all Paris goes to the cemeteries to honour their dead.

Fête of the 13th Arrond., held in the Place d'Italie during November and December.

Foire of the 18th Arrond., held in the Boul. Rochechouart during the first fortnight in November. *See also* December.

Salon d'Automne.

DECEMBER

Fête of the 13th Arrond., held in the Place d'Italie during November and December.

Foire of the 20th Arrond., held in the Boul. de Ménilmontant and Boul. de Belleville during part of December and January.

On the last night of the old year it is amusing to walk on the Grands Boulevards, looking at the *barragues*, and seeing the New Year in, or to take a table for supper in a restaurant and there see the New Year in,

For the interesting public *Conférences*, or Lectures, held during the year in Paris, see the *Bottin Mondain* or *La Semaine de Paris*.

BOOKS ON PARIS

Bottin Mondain. A directory published yearly, containing much useful information about events in Paris.

Promenades dans Toutes les Rues de Paris, by the Marquis de Rochegude. An interesting and attractive book of reference. Every interesting house in Paris is mentioned.

Old and New Paris, by Sutherland Edwards. 1894. Two volumes. Though not new, this book contains much that is of interest concerning Paris.

A Wanderer in Paris, by E. V. Lucas. Read before visiting Paris, the traveller will find that he arrives equipped with the right point of view, and full of ideas as to what he would see.

Paris, by Hilaire Belloc. An historical sketch.

Grant Allen's Historical Guide to Paris. Deals exclusively with the historical and artistic interests of Paris, mainly from the evolutionary point of view.

Les Coins de Paris, by Georges Cain.

Promenades dans Paris, by Georges Cain.

Nouvelles Promenades dans Paris, by Georges Cain.

A travers Paris, by Georges Cain.

Les Pierres de Paris, by Georges Cain.

Environs de Paris, by Georges Cain.

Anciens Théâtres de Paris, by Georges Cain. These are all illustrated accounts, by the Curator of the Carnavalet Museum, of many of the old buildings and quarters of Paris.

Nooks and Corners of Old Paris, by Georges Cain ; *Walks in Paris*, by Georges Cain. These two books are translated into English from the first two of Monsieur Cain's French books in the above list.

- The Louvre*, by Paul Konody and Maurice Brockwell. An account of the picture-gallery of the Louvre.
- The Waistcoat Pocket Guide to Paris*. A little guide, the chief merit of which is that it can be carried in the waistcoat pocket, so that its maps can be quickly and easily referred to.
- French Architects and Sculptors of the 18th Century*, by Lady Dilke. Essential for any study of this period in Paris.
- Churches of Paris*, by S. Beale. An interesting account of the Paris churches, giving their history as well as an account of their architecture.
- Versailles and the Trianon*, by Pierre de Nolhac, Curator of Versailles. A valuable and delightful book, translated into English.
- Versailles*, by Gustave Geffroy.
- Histoire de Paris*, by Fernand Bourmon. 1888. Very clear and instructive.
- Paris Révolutionnaire*, by M. Lenôtre.
- Paris*, by Augustus Hare.
- Days near Paris*, by Augustus Hare.
- The Stones of Paris*, by B. Martin. 1900. Gives the history of some of the homes and monuments of Paris.
- La Seine et les Quais*, by G. Hanotaux. 1901.
- The Gourmet's Guide to Europe*, by Lt.-Col. Newnham Davis. Contains much practical information respecting Paris restaurants by "The Dwarf of Blood" of the "Sporting Times."
- Le Musée du Louvre*, by Paul Gaultier (1900).
- Le Louvre et son Histoire*, by Albert Babeau (1895).

SECTION II

ARCHITECTURE AND HISTORY

ARCHITECTURE

THE earliest architectural remains in Paris are those of the Gallo-Roman period, of which there are certain interesting fragments left. The chief of these are the Palais des Thermes, built in the third century by Constantius Chlorus, the Arènes de Lutèce, a Roman Amphitheatre, much of which was unhappily destroyed to supply stone for the wall of Philippe-Auguste, and, near Paris, a fragment of a Roman aqueduct at Arcueil.¹

Romanesque architecture began to prevail early in the eleventh century, when building began vigorously, men being forced to build afresh the churches destroyed by the Normans. Now, however, practically the only remaining building of this period is the Church of St. Germain-des-Prés, with its distinguishing round arches, thick walls, and massive columns with their grotesque capitals.

In the twelfth and thirteenth century Gothic architecture began to replace the Romanesque, and here, though Paris has perhaps fewer interesting buildings than might be expected from so great a city, there are yet beautiful examples; churches above all, as the builders of that day concerned themselves with little else. The finest and most important Gothic church is Notre Dame, begun in the twelfth century under Maurice de Sully, Bishop of Paris. Probably the oldest

¹ Many fragments of this period have been collected together in the Musée Carnavalet.

Gothic church in Paris is the Church of the Priory of Saint-Martin-des-Champs, built in the middle of the twelfth century ; which, with its refectory, a *chef d'œuvre* of the thirteenth century, forms part of the Conservatoire des Arts-et-Métiers. The interesting Church of St. Julien-le-Pauvre also, erected towards the close of the twelfth century, offers an interior of great interest and charm. Under St. Louis, Gothic architecture in Paris reached its *apogée*, and the thirteenth century, which saw further work on Notre-Dame, saw also the erection of the Sainte Chapelle, said to be the most perfect example of pure Gothic in the world. St. Pierre-de-Montmartre, though much pulled about, dates from this period.

The exquisite Church of St. Séverin, so interesting as showing in its architecture the gradual development from the thirteenth to the sixteenth century, and St. Germain l'Auxerrois, begun in the twelfth century, but not completed in its present form until the sixteenth, are also important. The tower of St. Jacques-la-Boucherie, dating from 1508, shows work of a transitional period, lasting from about 1500 to 1580, during which Gothic architecture became very flamboyant, and which led on to the Renaissance style. This transition chiefly affected church architecture, civil architecture changing more abruptly under the Italian influence of the time.

St. Leu, part of which dates from 1320, the fifteenth century cloister of the Convent des Carmes Billettes, and St. Nicolas-des-Champs, also of the same period, are minor examples. Complete houses, even of the fifteenth century, there are perhaps none, though the Hôtel de la Reine Blanche is said to be as to the ground floor, thirteenth century, with an upper story of the fifteenth or early sixteenth century. The fine tower of Jean-sans-Peur, and the turret of the Hôtel Barbette, at the corner of the Rues Vieille-du-Temple and Francs-Bourgeois are also fifteenth-century work. The end of this century also saw the Hôtel de Sens erected, one of the few complete Gothic civil monuments in Paris. The doorway of the Hôtel Clisson, now part of the building

containing the Archives Nationales, is also of that period ; and above all there is the Hôtel Cluny, a Gothic house showing a Renaissance tendency, built about 1480.

Saint Eustache and the beautiful Church of Saint Etienne-du-Mont begin to show more distinctly the influence of the Renaissance, which, despite much Gothic work, is very evident ; St. Etienne-du-Mont being especially a curious example of this transitional stage.

The architecture of the Renaissance is described as "a return from Gothic to Classical usage," and as showing "essentially the dawn of the modern spirit." The pointed windows gave place to square windows, pointed arches gave place to round ones, roofs became less pointed, and Greek and Roman orders became the base of decoration. Part of the Louvre itself presents the finest example of the French Renaissance, the Pavillon de l'Horloge, and the S.W. angle of the court built under François I., being particularly noteworthy as "*une merveille incomparable de dessin architectural, de sculpture, et d'ornementation.*"

The Hôtel Carnavalet, built by Pierre Lescot and Bullant, and with sculptures by Jean Goujon, is a beautiful sixteenth-century building of the first importance. Opposite it also is the Hôtel de Lamoignon, built for Diane de France, daughter of Henri II. The "*Maison de François I.*," transported to Paris from Fontainebleau, is also noteworthy.

In the seventeenth century the decadence of Renaissance architecture began, a decadence which first touched church architecture. The charming Place des Vosges, begun in 1605, is a favourable example of this period, and, of course, the handsome Palais du Luxembourg, built by Jacques Debrosse, and with a Renaissance garden, the only one in Paris, lying at its feet. The Ile Saint-Louis contains many houses of the first half of the seventeenth century, among them the Hôtel Lambert, and the Hôtel de Bretonvilliers. The Hôtel de Sully, with its delightful court, is another example.

Sainte Elizabeth, St.-Paul-St.-Louis, the Oratoriens

and Val-de-Grâce, are among the churches of this period ; and from the second half of the seventeenth century dates also part of the Bibliothèque Nationale ; the Observatoire, and both the Porte St. Denis and St. Martin, St. Roch, St. Nicolas du Chardonnet, and St. Louis en l'Île are also late seventeenth century.

The Hôtel des Invalides, designed by Bruant and finished after his death by Hardouin Mansart, begun in 1670, is a happier building. The Banque de France, then the Hôtel de la Vrillière, the Hôtel de Soubise, containing the National Archives, and the distinguished little Hôtel de Hollande, were all erected under Louis XIV.

The eighteenth century produces a period in which "the architects are seen to be engaged in solving the problems connected with the creation of the modern house, remodelling old palaces, erecting official monuments, and creating pleasant dwelling-places, the charm of which still hangs about the walls of the Petit Trianon and the lovely Hôtel de Salm."¹ Under Louis XV. the Ecole Militaire, the fine Ministère de la Marine, the Panthéon, the Hôtel des Monnaies, and the Ecole de Médecine were built, all of them buildings worthy of their time.

Under Louis XVI. architecture became more severe, and the influence of the Greek and Roman style was great. The painter David especially developed this classical tendency, which was pre-eminent in architecture up to the Restoration. During the first Empire, when the Madeleine, the Arc de Triomphe du Carrousel, the Arc de Triomphe de l'Etoile, and the Vendôme Column were built or projected, the influence of David rested supreme ; nothing was built which did not show a classical tendency.

The Restoration saw little building which was not a completion of earlier work, though to this date belongs the ugly Chapelle Expiatoire and St. Vincent-de-Paul. Louis Philippe's reign also was not a period of great architectural force, work begun under the first Empire

¹ *French Architects and Sculptors of the Eighteenth Century*, by Lady Dilke. The Hôtel de Salm is now the Palais de la Légion d'Honneur.

was finished, the Colonne de Juillet was set up, but there is little of importance. The Church of Ste. Clotilde is interesting, as showing in its Gothic style that breaking away from the classical convention which characterizes this period.

In the second Empire building received considerable impetus, the face of Paris was transformed for good or ill, under Eugène Georges Haussmann, préfet de la Seine, whose work in driving immense boulevards through Paris is responsible for Théodore de Banville's allusion to Paris wherein "*vos grandes rues splendides et babyloniennes, longues comme un jour sans pain, et bêtes comme des oies, on s'ennuie avec frénésie.*" The Louvre was greatly enlarged, and the Tribunal de Commerce, the Opera, and the enlargement of the Bibliothèque Nationale are among the works begun during this period.

The Third Republic has not only repaired the injury caused by the war of 1870 and the Commune, but has rebuilt the fine Hôtel de Ville, built the Palais du Trocadéro, completed the Hôtel Dieu, and built a new façade to the Ecole de Médecine.

If in the past much has gone which now can only be infinitely regretted, Paris is surely now alive to the beauty and value of the architectural remains from her history, and may be trusted to hold the scales true in deciding between the rival claims of old and new. No small credit is due to the government for its policy of having collections and government offices in the old buildings of Paris, which are thus preserved for the nation.

HISTORY

Merovingian Dynasty, 428-752.

Carolingian Dynasty, 752-987.

Capetian Dynasty, 987-1792.

Direct Capetian Dynasty:—Hugues Capet, 987-996.

Robert II., *le Pieux*, 996-1031.

Henri I^{er}, 1031-1060.

Philippe I., 1060-1108.

Louis VI., *le Gros*, 1108-1137.

Louis VII., *le Jeune*, 1137-1180.

Philippe II., *Auguste*, 1180-1223.

Louis VIII., 1223-1226.

Louis IX., *St. Louis*, 1226-1270.

Philippe III., *le Hardi*, 1270-1285.

Philippe IV., *le Bel*, 1285-1314.

Louis X., *le Hutin*, 1314-1316.

Philippe V., 1316-1322.

Charles IV., 1322-1328.

The Valois :—Philippe VI. de Valois, 1328-1350.

Jean *le Bon*, 1350-1364.

Charles V., *le Sage*, 1364-1380.

Charles VI., 1380-1422.

Charles VII., 1422-1461.

Louis XI., 1461-1483.

Charles VIII., 1483-1498.

The Valois-Orléans :—Louis XII., 1498-1515.

The Valois-Orléans-Angoulême :—François I^{er}, 1515-1547.

Henri II., 1547-1559.

François II., 1559-1560.

Charles IX., 1560-1574.

Henri III., 1574-1589.

The Bourbons :—Henri IV., 1589-1610.

Louis XIII., 1610-1643.

Louis XIV., 1643-1715.

Louis XV., 1715-1774.

Louis XVI., 1774-1793.

First Republic, 1792-1804.

First Empire, 1804-1814.

Louis XVIII., 1814-1824.

Charles X., 1824-1830.

Louis Philippe, 1830-1848.

Second Republic, 1848-1851.

Second Empire, 1852-1870.

Third Republic, 1870.

" Battles, sieges, massacres, conflagration, civil wars, rebellions, revolutions, make up the history of Paris from the days of the Cæsars and the Franks, to the days of the Terror and the Commune." ¹

" Paris, an historic city of the first rank," began as the stronghold of a Celtic tribe, the Parisii, who fortified their stronghold Lutetia Parisiorum, situated, in Cæsar's words, " on an island of the river Sequana." that island which, now the Ile de la Cité, was then only a " group of palisaded eyots on a broad river stretching out on both sides into swamps." B.C. 53, saw Lutetia conquered by the Romans, though in B.C. 52 the Parisii were in revolt under their leader, Camulogenus. The Romans defeated them in a battle in which Camulogenus was killed, and for nearly 500 years Lutetia remained under Roman control.

" The modern city owes its special development as a town, first, to its Roman conquerors, then to its bridges, next to its mediæval counts, last of all to the series of special accidents by which those counts developed at last into kings of the nascent kingdom of France, and inheritors of the traditions of the Frankish sovereigns." ²

Under the Romans the town, at first of little importance, became a walled city, with a temple, an amphitheatre, quays, an Imperial Palace, and cemeteries, overflowing from the city on to the *Rive Gauche*. Though the right bank remained uninhabited it is conjectured that the heights of Montmartre bore altars to Mars and Mercury. During the Roman occupation the Gauls began to be converted to Christianity; St Denis, the most known Parisian martyr, and the first patron saint of Paris, suffered martyrdom on Montmartre in 270.

In the fifth century, when Christianity was well established, Paris was threatened by the invading Huns under Attila, but (according to tradition) the intercession of Ste. Geneviève (p. 256), the second patron saint of Paris, caused Attila to pass, leaving the town untouched. The Frankish

¹ *The Meaning of History*, by Frederick Harrison.

² *Paris*, by Grant Allen.

invasion under Childeric, son of Clovis, who besieged the city, found Ste. Geneviève able yet again to succour the miserable citizens; and after the Frankish conquest she was an instrument towards the conversion of Clovis, (481-511), who took up his abode in Paris.

The city continued to grow in importance, though the Merovingian and Carolingian kings seldom resided in Paris, which was but one of the provincial cities. From 841 to 885 it suffered from the Norman pirates, who attacked the city, being twice bought off. In September 885 they again appeared, when the town, as far as the Ile de la Cité went, was bravely defended by Eudes, Count of Paris, who sustained a siege of nearly a year, terminated only by the appearance of Charles *le Gros* with his troops; who treated with the Normans and again bought their departure.

After the deposition of Charles *le Gros*, Eudes became, in 888, "the first inaugurator of France as a separate country, distinct from the Empire. His provincial city grew into the kernel of a mediæval monarchy. From his time on Paris emerges as the capital of a struggling kingdom, small in extent at first, but gradually growing till it attained the size which it now possesses. The Teutonic king of the Franks was reduced for a time to the rocky fortress of Laon, the Count of Paris became Duke of the French, and then King of France in the modern acceptation."¹

Under Hugues Capet, Duke of France (987), Paris was assured of supremacy among the other towns of France; and under the Capetians the town began to have something in the nature of a municipal administration; Louis VI. (1108-1137) encouraging the banding together of the *confréries marchandes* who supported the interests of the people of Paris against the crown and the nobles. In this reign also, Paris began to extend a little on the *rive droite*, though not yet to creep up the heights.

Under Philippe-Auguste (1180-1223) further privileges were granted to the *confréries marchandes*, the purpose

¹ *Paris*, by Grant Allen.

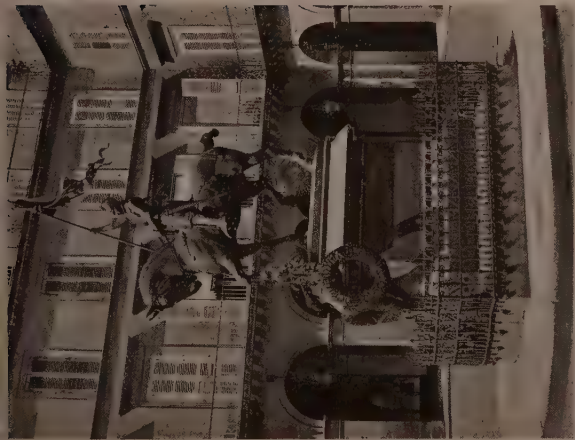
of the king in thus advancing the people being to reduce the power of the nobles. During this period the Cité continued to be the home of the kings, though Philippe-Auguste began the Louvre; the chief churches, the government, all had their headquarters in the thickly populated city. Under this king, too, the University of Paris began to attain importance, being during the twelfth and thirteenth centuries the "main intellectual centre of the West": frequented by students of all nations, estimated at nearly 15,000 under Louis IX., and their riotous behaviour caused them to become the terror of all sober citizens. The *rive gauche* was long known as the *Université*, the schools being grouped together in the Latin quarter, on the slopes of the hill of Ste. Geneviève. The second wall surrounding Paris was built by Philippe-Auguste in 1190.¹ There are small remains.

Louis IX.—St. Louis (1226-1270)—did much to regulate the government of Paris, now a town of about 120,000 inhabitants; two officials, the Prévôt de Paris and the Prévôt des Marchands, sharing the government of the city, each having defined rights and duties. The Sorbonne was founded in this reign. The power of the Church seems to have been the predominant feature of this age, most things being in her hands. Louis IX. especially founded religious bodies in Paris; kings, nobles and people vying with each other to propitiate a Church all powerful in this world and the next.

In the fourteenth century the reign of Philippe IV. (1285-1314) is chiefly important, as regards Paris, owing to the king convoking the first Etats Généraux in 1302.

During the reign of Jean II. (1350-64), and after the defeat of Poitiers, the government rested in the hands of the Dauphin, afterwards Charles V. Lack of funds compelled him to call the Etats Généraux, and Etienne Marcel, one of the chief figures in the history of Paris, was made President. He was a merchant of Paris, a clothier, one of a family of merchants, and became in 1355 Prévôt des Marchands. He was also a principal

¹ See Walls, page 291.



FREMIET'S STATUE OF JOAN OF ARC
In the Rue de Rivoli



LEMOT'S STATUE OF HENRI IV
On the Pont Neuf

mover in an attempt to impose councillors, chosen by the Etats Généraux, on the Dauphin. The end came when Etienne Marcel marched on the Palace at the head of a band of supporters, wearing the red and blue colours of Paris, to enforce their wishes. The Dauphin, finding his position intolerable, fled from Paris to organize an army and return to chastise the Parisians, who, under Marcel, had fortified Paris against him, making the King of Navarre, a cousin of the king, chief of the citizen army of defenders, under the title *Capitaine Général de Paris*. The King of Navarre was, however, shortly driven from Paris by the citizens of Paris who suspected him of treachery; and this was followed by the death of Etienne Marcel under conditions which are obscure. He was undoubtedly slain by Jean Maitland, a partisan of the Dauphin at the bastide of St. Antoine. But his hands were not entirely clean, as he was apparently there to admit the King of Navarre. The following day the Dauphin entered Paris.

The third wall surrounding Paris was built in 1356, completed under Charles V., who transformed the bastide of St. Antoine into the fortress of the Bastille. The wall enclosed a larger space on the right bank only; on the left bank, where the population grew less fast, the old fortification, with some fosses placed in front of it, sufficed.

Charles V., convinced by the insurrection of the importance of being in a position where flight was easier, transferred his residence to the Louvre. He also built the huge Hôtel St. Paul, which occupied the space between the Rues St. Paul and St. Antoine, the Boulevard Henri IV., and the quay. This palace, afterwards sold by François I., leaves no remains beyond the names of streets. Hugues Aubriot, Prévôt de Paris, to whom the king entrusted considerable power, doubtless to lessen that of the Prévôt des Marchands, is also an important figure as having added to the material improvement of Paris, and as having headed a revolt in 1382, the revolt of the "Maillotins."

Intrigues and quarrels arising out of the insanity of

Charles VI. (1380-1422) led to struggles for supremacy between the rival factions of Armagnacs and Bourguignons, in the course of which the Duke of Orléans was assassinated by Jean sans Peur, Duc de Bourgogne, in 1407.

December 1420 saw Henry V. of England enter Paris, which was besieged by Jeanne d'Arc in 1429, but it was only in 1436 that Charles VII. (1422-61) drove the English from Paris.

Louis XI. (1461-83) occupied chiefly the Hôtel des Tournelles, which lay in the Marais; the Place des Vosges occupies part of the site of this immense palace. The end of the fifteenth century saw several printing presses put up in Paris, of which the first was at the Sorbonne in 1470.

François I. (1515-47) did much to beautify Paris; in his reign the Hôtel de Ville was begun, the Collège de France was created, and the present Louvre began to rise.

The reign of Charles IX. (1560-70) was marked by the massacre of St. Bartholomew, which took place on the 24th August 1572, at a time when the principal Protestants of France were in Paris for the festivities following on the marriage of Henri of Navarre to Marguerite de Valois. Among the first to fall was Admiral Coligny. At a signal, given in the night by the bell of St. Germain l'Auxerrois, armed men, crying *Mort aux Protestants*, *Mort aux Huguenots*, began to patrol the streets, which soon ran red.

When Henri of Navarre (1589-1610) succeeded Henri III. he was unable to enter Paris until 1594; and then only after the town had sustained a terrible siege. The siege led to negotiations, and to Henri's famous reputed speech, "*Paris vaut bien une messe*," to his joining the Roman Catholic Church, and entering Paris in triumph. His assassination by Ravailiac in the Rue de la Ferronnerie was followed by the reign of Louis XIII. (1610-43), in which the face of Paris was almost transformed; and in which reign a new wall was built in 1626 on the right bank, which extended to the west over considerably more space than the wall of Etienne Marcel. From this

reign dates the elevation of the Bishop of Paris to the position of Archbishop ; and the building over of the Ile St. Louis. This reign, characterised as the "*époque des beaux esprits*," saw also the foundation of the Académie Française.

Under Louis XIV. (1643-1715) Paris was convulsed by the struggles of La Fronde, and it was not until 1652 that the king made a solemn entry into Paris. In his reign much was done to beautify Paris, though the king generally remained at Versailles, which was enlarged and glorified to form the sumptuous background which his fêtes demanded. The present Grands Boulevards were laid out on the demolished fortifications, and navigation on the Seine was encouraged. Municipal power was lessened, though a more regular administration was set up. The Hôtel des Invalides and the Gobelins date from this period. Among the great men who clustered round Paris in this reign are Molière, Boileau, Racine, La Fontaine, Bossuet, Fénelon, Massillon, Claude Lorrain, Nicolas Poussin, Charles Perrault, and Mansart. The *droit des pauvres*, a tax still levied on theatre tickets, dates from this period.

The reign of Louis XV. (1715-74), "*le règne de la frivolité par excellence*," began to prepare the way for the Revolution. From his reign dates the naming of streets, and numbering of houses. Only in 1760 was a postal system finally established in Paris.

Under Louis XVI. (1774-93) Paris began to stir, to be the cradle of new ideas of liberty, of equality under the law ; and the writings of Voltaire, d'Alembert, Rousseau, and Diderot increased the feeling. Thus the first stone is said to have fallen from the Bastille when Linguet's *Mémoires sur la Bastille* appeared. In 1784 the *Fermiers Généraux*, who were concerned with the collection of imports, proposed to the king to erect a wall to enclose outer Paris and increase thereby the profits of the Octroi. This was done, and the wall followed the line of the present exterior boulevards.

In 1789 the Etats Généraux met at Versailles, where

they were unable to agree with the king, who thereupon closed their hall of meeting, and on their showing signs of insubordination to his wishes, drafted into Paris several strange regiments. This brought the turbulent feeling to a head, and, excited by the eloquence of Camille Desmoulins, the Parisian populace marched to the storming of the Bastille on 14th July 1789. The Governor, Delaunay, declining to surrender the fortress on the demand of the people's deputies, an immense crowd gathered round the building, which finally, after some fighting, capitulated. The demolition of the building began the next day.

On 5th October the king and queen were brought back from Versailles to Paris by the mob. The *Fête de la Fédération*, held to commemorate the taking of the Bastille, was held on 14th July 1790, on the Champ de Mars, which, in spite of heavy rain, was not large enough to contain the vast crowd. Feeling against the king continued to rise, and his attempted flight increased the rancour. On 10th August 1792 the people stormed the Tuileries, and the unhappy Royal Family were confined in the Temple, a religious building which had fallen into the hands of the nation on the suppression of the religious orders. The First Republic was proclaimed on 21st September. The king, accused of having conspired with foreign powers against France, was beheaded on 21st January 1793, on the Place de la Revolution, now the Place de la Concorde. In the same year, on the 16th October, Marie Antoinette shared her husband's fate after being imprisoned in the Conciergerie, where her room is shown. This same year saw the "Reign of Terror," under the Convention, in its full horror; to be accused was to be executed. Churches were shut and turned to secular uses, first the worship of Reason and then of an *Être Suprême* superseded them. The "Terror" ended with the execution of Robespierre on the 27th of July 1794.

In 1795 the Directory was established, "an epoch of disorder and frivolity."

The "*Coup d'Etat*" of the 9th November 1799, was followed by Napoleon as First Consul taking up his residence in the Tuileries. On the 2nd of December 1804, Napoleon was crowned at Notre Dame by Pius VII. The career of Napoleon led to the allied armies entering Paris on the 31st of March 1814, after a gallant defence made by the city.

Louis XVIII. entered Paris in state on the 3rd of May to reside at the Tuileries, which he left on the landing of Napoleon, only to return after Waterloo. The allies entered Paris for the second time on 7th July 1815. Louis XVIII. died on September 1824 at the Tuileries, and was buried with great pomp at St. Denis. His brother, Charles X., succeeded him. The Parisian opposition to his government ended in the Revolution of 1830, the immediate cause of which was the Ordinances published by the king, interfering with the liberty of the press, and dissolving the Chamber of Deputies, who were liberal and in opposition to him. July 28th found Paris in a state of siege, a strong garrison under Marmont endeavouring to overawe the people. Barricades rose and the Parisians set themselves to resistance, and during the days of the 27th, 28th and 29th there was street fighting, which led to the triumph of the people. Five thousand people perished in these three days, the "*trois glorieuses*."

Charles X. fled, and the Duc d'Orléans was proclaimed king as Louis Philippe I. The first years of his reign were marked by various outbreaks in Paris, and street fighting. Thiers, his minister, erected the present fortifications which surround Paris. In 1848 the king forbade a gathering and banquet of the members of the opposition, whereupon Paris flew to arms on the 24th of February; barricades rose, and the people marched on the Tuileries.

The king retired to England, and on the 24th of February the Second Republic was proclaimed. Those who died in the street fighting of this day, like the victims of the Revolution of 1830, are honoured by the Colonne

de Juillet. Further fierce street fighting occurred on the 23rd, 24th and 25th of June.

Louis Napoleon was elected President on the 3rd of December, his *Coup d'Etat* on 2nd December of the following year (1849) was followed by a further insurrection in Paris, which was, however, put down.

The first Universal Exhibition took place in Paris in 1855, the second, to which many foreign royalties came, in 1867. War with Prussia was declared on the 19th of July 1870, and the defeat of Sedan was followed by the proclamation of the Third Republic on the 4th of September 1870. The terrible siege of Paris, which lasted from the 18th of September 1870 to the 28th of January 1871, was terminated by a capitulation after a defence of great bravery. Thirty thousand German soldiers camped on the Champs Elysées after the Germans entered Paris on the 1st of March.

The Communard Insurrection, which broke out on the 18th of March, was characterised by painful excesses, among them the destruction of important public buildings, the chief being the Palace of the Tuileries and the Hôtel de Ville. It was suppressed only at the end of May, after a fresh siege of Paris by the French army of the government under Thiers.

After the war of 1870 further fortifications were constructed round Paris, with detached forts, but since then it has been decided to do away with them.

Changed as the face of Paris has been since the Commune, and changing as it still is, "her nineteen centuries of history are still there; the gay boulevards stand on the foundation stones of a thousand structures of the past; the placards on each omnibus recall the names of mighty centres of faith, wisdom, devotion, purity, love. The religious passion, the civic ardour, the republican zeal, the wit, the science, the electric will, the social ideals, the devotion to ideas—are all there, as of old."¹

The arms of Paris date at least from the thirteenth

¹ *The Meaning of History*, by Frederick Harrison. (Macmillan.)



RUE ST. ANTOINE



RUE DE VENISE



RUE DE LA PARCHEMINERIE

century, and have grown out of the seal used by the *Confrérie des Marchands de l'eau*. Their arms naturally show a ship, above which, in the time of Charles V., the fleurs de lys were added. Finally the motto *Fluctuat nec mergitur*. "De gueules au navire equipe d'argent voguant sur les ondes de même, au chef causu d'azur à un semé de fleurs de lys d'or, qui est de France ancien."

SECTION III

PARIS ALPHABETICALLY ARRANGED

ARC DE TRIOMPHE DU CARROUSEL.—This triumphal arch, placed on the Place du Carrousel, was erected in 1806 by Napoleon I., as a memorial of the campaign of 1805. The architects employed were Percier and Fontaine. The celebrated chariot and horses from St. Mark at Venice, which Napoleon brought to Paris, were placed on the top, but were restored to Venice by the Allies in 1815. The present figures on the summit were executed in 1828, and are symbolic of the glory of the Restoration! They are the work of Bosio. Soldiers of the Empire are placed on the Corinthian columns between the three arches. The Place du Carrousel, which dates from 1662, gets its name from a celebrated carousal held there by Louis XIV. During the Revolution the guillotine was installed at intervals on the Place du Carrousel.

ARC DE TRIOMPHE DE L'ETOILE.—The Arc de Triomphe de l'Etoile, the largest example of its kind, was begun under Napoleon I., who intended it to commemorate his victories. Brilliantly placed at the head of the Avenue des Champs Elysées, it has radiating from it twelve avenues, among them the fine Avenue de la Grande Armée and the Avenue du Bois de Boulogne. The splendid Avenue du Bois de Boulogne, laid out in 1854, is 120 mètres wide, bordered with grass and trees, a fashionable drive leading to the Porte Dauphine, named after Marie Antoinette, wife of the Dauphin, and to the Bois. The Avenue de la Grande-Armée, named thus in honour of the

army of the First Empire, leads to the Porte de Neuilly. The place surrounding the arch was finally designed in 1854.

The erection of this arch, on the summit of the "Montagne du Roule," was decreed by Napoleon in 1806. Chalgrin was the architect employed, and on his death in 1810, the arch was finished by his helper, Gorst. "To design a building, which required for its perfection none of that pliancy to the needs of life which was repudiated by the accepted creeds of the day, was a task on which the great intellectual force, and no less great acquirements which Chalgrin undoubtedly possessed, obtained their full advantage, whilst its colossal size and magnificent position afforded an exceptional opportunity of proving that he could confer superb grandeur of accent on work which depends for its character on extreme simplicity of outline and splendid proportions."¹

The arch itself is 49 metres high, the frieze, of which the figures are nearly 6 feet high, represents the departure and return of the French troops. The four colossal groups, which are on the external faces of the arch, represent, on the E. side, *Le Chant du Départ* by Rude, the troops marching off in 1792, with the Genius of War, and above it, the bas-relief of the Funeral of General Marceau by Lemaire; and *Le Triomphe* by Cortot, above it bas-relief of Murat taking the Pasha Mustapha prisoner at Aboukir, by Feuchères. On the W. side is *La Résistance* by Etex, showing the struggle against the invasion of 1814, and above it the bas-relief of the Passage of the bridge of Arcole by Feuchères; and *La Paix* by Etex, above it the Taking of Alexandria by Chaponnière. At the N. and S. ends of the arch are the Battle of Austerlitz, and the Battle of Jemappes by Chaponnière. Under the arches are inscribed the names of victories gained in different campaigns; the names of generals who fought in wars of the Empire are also inscribed, those who fell in battle having their names underlined.

¹ *French Architects and Sculptors of the Eighteenth Century*, by Lady Dilke.

Two hundred and eighty-one comparatively easy, but dark, steps lead to the flat top of the arch, from which there is a fine and characteristic view. Open, winter 10-4; summer 10-6. Looking E. the Champs Elysées, with the whale-like mass of the Grand Palais on its right, stretches away to the Louvre, beyond which is the Tour St. Jacques. To the right are the sturdy towers of Notre Dame, yet further to the right St. Etienne du Mont and the Panthéon. Nearer, in front of them, the towers of St. Sulpice, and the twin spires of Ste. Clotilde. Yet further to the right is the gilded dome of the Invalides, and the Eiffel Tower, never more imposing in size than from this point. The ugly mass of the Trocadéro lies almost in the foreground. Left of the Champs Elysées, the Vendôme Column, the long green roof of the Madeleine, the Opera House and St. Augustin are all dwarfed by the immense gleaming Cathedral of the Sacré Cœur, which crowns Montmartre. From the W. side of the arch the Avenue du Bois stretches to the Bois de Boulogne, beyond which rises the fortified hill Mont Valérien.

Unfinished when Napoleon married Marie-Louise, Chalgrin prepared a temporary arch, covered in canvas, under which Napoleon and his bride passed. Still unfinished in 1815 the work was continued to be devoted to the glory of the Duc d'Angoulême; but when, under Louis Philippe, it was finally completed, it was turned to its original purpose. Opened in 1836.

Among other events in which the arch has played a part are the return of Napoleon's ashes in 1840, the distribution of flags to the garde nationale in 1848, the occupation by the Prussians 1st-4th March 1871, and the funeral of Victor Hugo in March 1885.

ARCHIVES NATIONALES.—Open, without permit, 12 to 3 Sunday, and on Thursday at the same time, with a permit from the Directors, apply beforehand if possible.

The interest of the documents shown, coupled with the beauty of the rooms in which they are placed, make

the Archives Nationales well worth seeing.¹ Very cold in winter, as it is unheated.

The Palais des Archives, a beautiful building at the corner of the Rue des Archives and Rue des Francs Bourgeois, is the old Hôtel de Soubise, into which was built fragments of the Hôtel d'Olivier de Clisson and Hôtel de Guise. The only remaining part of the Hôtel d'Olivier de Clisson is a fine gateway with round turrets at 58 Rue des Archives. It is especially interesting as being the only piece of civil architecture of the fourteenth century in Paris. This gateway, with the hotel, was built by Olivier de Clisson, Constable of France, in 1371.

In June 1553 the Hôtel de Clisson was bought by Anne d'Este, wife of the Duc de Guise, for "*seize mille livres*." The Hôtel de Clisson, with the Hôtel de Laval and de la Roche-Guyon, were then pulled down by the Duc de Guise, François de Lorraine, to erect the Hôtel de Guise. Of this Hôtel there are considerable remains, the E. side of the façade, seen from the inner courtyard, which formed the chapel of the Hôtel de Soubise, especially.

In 1704 the Hôtel de Guise was sold to François de Rohan, Prince de Soubise, lieutenant-général of the armies of the king. The *hôtel* was then transformed and in large part rebuilt by the architect Pierre-Alexis Delamair, to form the magnificent Hôtel de Soubise. The *cour d'honneur* with its colonnade, and the fine façade were built, the principal façade of the Hôtel de Guise having faced the rue des Archives. The façade is surmounted by two recumbent figures by Robert Le Lorrain, and four groups of children symbolical of the arts. Between the first-floor windows are four statues of the seasons. The interior, a very fine example of the decorative art of the eighteenth century, was entrusted to Germain Boffrand, who worked on it from about 1710 to 1730.

After undergoing various vicissitudes the *hôtel* was acquired for the Archives Nationales by an imperial decree

¹ Admirable guide by Jules Guiffrey, *Musée des Archives Nationales*, sold in the building, 1.25.

of March 1808. Large additions have been built since. The rez-de-chaussée contained the rooms of the prince, those of the princess being on the first floor. The visitor mounts to the first floor by a staircase built in 1844, with a ceiling by Jobbé Duval. The gallery surrounding it has busts of former directors of the Musée, among them Daumou by David d'Angers. There are also cases containing impressions of the seals of royalties and great dignitaries, and a curious picture of the ship of the Jesuits saving sinners. This picture, called the *Typus Religionis*, was seized as seditious in 1762 in the Jesuit church of the College of Billom.

The Musée des Archives Nationales, contained in these rooms, was opened on the 19th July of 1867. It contains a valuable and highly interesting collection of documents chronologically arranged, from the Merovingian period up to 1815.

The *first room* contains a fine reconstruction of a room in the Hôtel de Soubise, the carving on the panels of which represents the fables of La Fontaine, and a collection of foreign seals. Also the Cases 1 to 60, which contain most interesting documents of the Merovingian, Carolingian, and Capetian periods, of which it is only possible to mention a few. In Case 1 is a photograph of a will, made by Clotaire II., son of Chilperic, about 627, No. 5, and a judgment of Pépin le Bref, No. 30. Case 3. Document relating to a gift of Charlemagne to the Abbey of St. Denis, bearing the king's monogram, dated 13 January 769, No. 34. Case 4. Document signed by the sister and three sons of Charlemagne in 799, No. 44. Case 11. A charter of Henri I., dated 1058, with, for signature, crosses traced by the king, his wife, and his children, No. 101. Case 12. Confirmation of the privileges of Abbey of Ste. Geneviève by Henri I., 1035, No 98. Case 13. Confirmation of privileges of the church in Paris by Louis VI. in 1127, with crosses made by the king and his son, No. 141. Case 16. Letter from Church of St. Sépulcre at Jerusalem to Church of Notre Dame, Paris, announcing the coming of a piece of the True Cross,



ARCHIVES NATIONALES
(HÔTEL DE SOUBISE)



THE OVAL SALON OF THE HÔTEL DE SOUBISE

No. 125. Case 17. The will of Suger, minister of Louis XVI., No. 145, an example of fine writing. Case 24. Last codicil of St. Louis from the camp before Carthage, 1270, No. 272. Case 33. Document relative to foundation of chapel at Vincennes by Charles V. The initial letter contains portrait of the king, No. 401. Autograph of King Charles VI., No. 410. Case 41. Receipt for sale of a printed book signed by Pierre Schœffer, one of the inventors of printing, 1468, No. 484. Case 42. Papers of naturalization given by Louis XI. to the first German printers who settled in Paris, No. 494. Case 45. A letter from François I., No. 568. Case 49. Treaty of marriage of the Dauphin and Mary Queen of Scots, No. 646. Case 55. Edict of Nantes, in favour of Protestants, 1598, No. 763. Case 57. Several interesting documents, among them letters from Louis XIII. to Marie de Médicis, No. 789. Case 58. Letter from Cardinal Richelieu, No. 802, and letter from Anne of Austria, No. 803. Case 80. Alphabet probably used for secret correspondence during siege of Rochelle, No. 809.

Passing through the second room, now a library, the *third room* is reached, the bedchamber of the princess, a room of great beauty in a style which is said to show a transition between the regular style of the seventeenth century and the fantastic style which existed under Louis XV. The work, carried out on the design of Boffrand, was probably far advanced in 1720. The chamber is as far as possible in its original state, the silk employed on the walls being a modern copy of the antique.

The four panels on the walls set forth in bas-relief the stories of Venus and Adonis, Semele and Jupiter, Europa and the Bull, Argus and Mercury. Above are Danae, Leda, Hebe, and Ganymede. Above the cornice, four groups of figures represent Bacchus and Ariadne, Pallas and Mercury, Diana and Endymion, and Venus and Adonis. Above the doors are F. Boucher's *Les Grâces président à l'éducation de l'Amour*, and *Minerve enseignant à une jeune fille l'art de la tapisserie*, by Trémolières, 1737. Two pictures by Boucher have been placed in

the alcove. At the sides have been hung two pictures by Trémolières and Boucher. In this room are the Cases 66-77, containing documents dating from 1643 to 1773. Case 66. Signature of St. Vincent de Paul, No. 839. Signature of Cardinal Mazarin, No. 843. Case 67. Autograph of Colbert, No. 857. Case 68. The interrogatory of the Marquise de Brinvilliers, the poisoner, before the Parliament of Paris, No. 871. Cases 74, 75, and 76. Autographs of the writers, poets, artists, and *savants* of the eighteenth century, among them that of Madame de Scudéry, Bossuet, Racine, Molière, Saint-Simon, Fénelon, Boileau, and Crébillon.

The *fourth room*, the Oval Salon, is perhaps Boffrand's masterpiece. The eight pictures hung in it are by Natoire, and set forth the story of Psyche. The bureau, decorated with bronzes of the period Louis XV., surcharged with revolutionary emblems, is that on which Robespierre lay, when brought before the Comité du Salut Public, after his attempted suicide. The decoration of the ceiling and walls is of the greatest beauty. Cases 78 to 86 are placed in this room, containing documents from 1753 to 1793. Case 78. Letter from Voltaire to the Emperor of Germany, claiming protection against the King of Prussia, No. 980. Case 79. The *Serment* (oath) of the Jeu de Paume, with the signatures of the deputies. Case 80. Documents relative to Louis XVI. Case 81. Documents on the Bastille. Case 84. Letter of Marie-Antoinette to her brother, the Emperor of Germany, No. 1241. Interrogatories in the Temple of the Dauphin, Dauphine, and Mme Elizabeth. No. 1381. Interrogatory of Marie-Antoinette, No. 1378. Case 85. Will of Louis XVI. and last letter of Marie-Antoinette. Case 86. Documents relating to Louis XVI.

The *fifth room* contains several pictures, over doors, "Mercury educating Love," by Boucher, 1738, and "Sincerity," by Trémolières, 1737. Other pictures are "Secrecy and Prudence," by Restout, "Castor and Pollux," by C. van Loo, "Marriage of Hercules and Hebe," by Trémolières, "Mars and Venus," by Van

Loo, the fine "Venus at the Bath," by Boucher, and "Venus at her Toilet," by Van Loo. In this room are placed Cases 87-116, containing documents dating from 1715 to 1792. Case 92. Letter of Louis XV., No. 995. Letter of the Marquise de Pompadour, No. 968. Case 93. Autograph of Mme Elisabeth. Case 94. Letter written from America by La Fayette, No. 1018. Case 96. Letters of writers and artists of the end of the eighteenth century. The other Cases contain interesting papers relating to government of Louis XVI. Case 111. has a deed signed by Camille Desmoulins, No. 1240. Case 113. Letter announcing that the people of the Faubourg Saint-Antoine had marched on the Tuileries on the 9 August 1792, No. 1283. Decree charging Pétion with the transference to the Temple of the king and royal family, No. 1293.

The *sixth room* contains pictures by Boucher, Restaut, and Van Loo, coming, like some of the pictures in the fifth room, from other parts of the building. Cases 117-152 are here, containing documents dating from 1792 to 1815. Case 117. Letter from Malesherbes, undertaking to defend the king, No. 1327. Case 118. Letter from the executioner Sanson relating to the arrangements for the king's execution, No. 1341. Procès-verbal of execution of the king, No. 1342. Case 121. Letter of farewell from Charlotte Corday to her father, No. 1368. Case 124. Judgment of the revolutionary tribunal condemning the Girondins to be beheaded, No. 1389. Case 125. Papers relating to the Girondins. After the Case 128 the name of Napoleon occurs with frequency. Cases 141 and 142. Autographs of members of Napoleon's family. Cases 143 and 144. Letters of marshals and generals under Napoleon. Case 146. Letters from Napoleon's ministers. Cases 147 and 148. Letters of poets and writers. Case 149. Letters of actors and musicians. Case 150. Letters of painters and writers. Case 151. Deeds relating to "*Les Cent-Jours*."

On the ground floor are the apartments of the prince, in which are placed documents concerning France in her

relation to foreign countries. The bedroom of the prince, now under repair (1911), is delicately carved, bearing the double S and the arms of Soubise. The oval salon is also a beautiful room, carved in wood with figures in high relief by Jean Baptiste Lemoine and Lambert-Sigisbert Adam. Case 1. Ratification by Richard of England of a treaty between himself and Philippe-Auguste. No. 1. Ratification by Henry III. of a treaty with France, No. 3. Case 5. Treaty between François I. and Henry VIII. Case 8. Ratification by Henry VIII. of the Treaty of Ardres, No. 33. Miniature of him attributed to Holbein. Treaty of Blois between Queen Elizabeth and Charles IX. Cases 15, 16, 17 contain documents relating to Great Britain.

ARÈNES DE LUTÈCE.—The Arènes de Lutèce are approached by the Rue des Arènes, a turning out of the Rue Monge. This Roman amphitheatre was probably constructed in the second half of the third century and destroyed in the fifth century. Much of the stone was afterwards used to make part of the wall of Philippe-Auguste, and for other buildings. Part of this amphitheatre was found in 1870, but that portion was unhappily covered in, and the ground sold to the Compagnie des Omnibus. The part which can now be seen was excavated in 1883, when also a portion of the aqueduct was found which brought water to the baths. Now laid out as a public garden these remains are singularly disappointing restored until all the charm of this, the first Paris theatre is gone. The arena measures 56 by 48 mètres. A bust to Gabriel de Mortillet, by A. Le Penne, is placed here.

ARTS ET MÉTIERS, *Conservatoire des*. See *Conservatoire des Arts et Métiers*.

BALZAC, MUSÉE.—47 Rue Raynouard. Open daily except Monday and Saturday, admission 1 franc. The Balzac Museum was formed in 1908, in the house

pavilion of which Balzac occupied from 1842 to 1848. It contains much of interest relating to Balzac.

Among the interesting houses in this street is No. 42, sometimes occupied by Marie Antoinette, and by Béranger from 1833 to 1835. No. 21 also is interesting, owing to the fact that Rousseau stayed in it in 1752, and there wrote his *Devin du Village*; and from 1776 to 1800 La Tour d'Auvergne resided there with the De Paullians. See also Passy.

BANQUE DE FRANCE.—The Banque de France, of which the main entrance is in the Rue la Vrillière, was originally the Hôtel de la Vrillière, built in 1635 for Phélippeaux de la Vrillière, Secretary of State under Louis XIV. Among the people who inhabited the hôtel was the Princesse de Lamballe, daughter-in-law of the Duc de Penthièvre.

The *hôtel* was sequestered during the Revolution, and in 1812 the Banque de France was placed in the building. Originally built by Mansart, and altered by Robert de Cotte, later alterations have left little of the original *hôtel*. The frontage on the Rue Croix des Petits Champs was built by Gabriel Crétin in 1853. The fine Galerie Dorée or Galerie de Toulouse, built by Robert de Cotte, and much altered in 1868, can generally be seen on application to the Secretariat, Staircase H, first floor. The ceiling of this magnificent gallery is by the brothers Balze and Demuelle, after François Perrier. The wall paintings are by Sainban after Guido Reni, Ravergie after Poussin, Vimont after Pietro da Cortona, Guilbert after Guercino, and Royat after Alexandre Veronese.

BASTILLE, PLACE DE LA.—Formed in 1803 on the site of the fortress of the Bastille (pp. 35, 37), which was originally built to protect Paris from an attack on the east. The first stone of the fortress was laid by Hugues Aubriot (p. 35) in 1370. The fortress only became a prison under Charles VI., while still continuing to be a military position; and under Richelieu it became

a prison of state to which prisoners were sent by a *lettre de cachet*. Among the people imprisoned in the Bastille were Bernard Palissy, Cardinal de la Balue, Mathioli, the man in the Iron Mask, Fouquet, Mlle de Launay, afterwards Mme de Staël, Voltaire, Cagliostro, Cardina de Rohan, and Latude. In the Carnavalet is a model of the grim Bastille, objects relating to it, and various memorials of Latude. When the Bastille fell at the Will of the People, 14 July 1789, it contained only fourteen prisoners.

The work of erecting the Colonne de Juillet, which occupies the centre of the Place, was begun in 1831, when the foundation-stone was laid by Louis-Philippe. The architects were Alavoine and Duc, the Genius of Liberty poised on the top being by Dumont. The cock and the lion on the base are by Barye. The height of the column, 60 metres. In the vault, open to the public, are the bodies of those who fell in the Revolution of 1830, which this column was designed to commemorate: their names are inscribed on the column. Some of their ashes were brought from ground near the Louvre, ground in which the authorities of the Louvre also had buried certain Egyptian mummies which were decomposing; so presumably with the French there lie sundry Egyptians, puzzled a little by their company. The bodies of those who died in the fighting of 1848 were also placed here. The view from the top, approached by 240 steps, is fine, but the ascent is close and dark. Open to the public, small gratuity to the guardian. The view is of the industrial quarter of Paris, affording a good contrast to that from the Arc de Triomphe. South, the great dock which communicates with the Seine is visible, rather east of which rises the pretentious tower of the Gare de Lyon. S.W., the long boulevard Henri IV. appears to end only at the great dome of the Panthéon, left of which is the smaller dome of the Val de Grace. West is the Rue St. Antoine, in front of which on the pavement and extending into the road are the white stones which mark the position of part of the Bastille. N.W. in the distance is Montmartre

and the Sacré Cœur, while due north stretches the fine boulevard Richard Lenoir. Small remains of the Bastille have been placed on the Quai des Célestins.

BEAUX-ARTS, *Ecole des*. See *Ecole des Beaux-Arts*.

BERNARDINS, *Monastery of*.

The admirable façade of a part of this thirteenth-century monastery remains at No. 24 Rue de Poissy, a turning out of the Boulevard St. Germain. The part that remains is the Refectory, now occupied by the Sapeurs Pompiers. The buildings of the monastery served as a temporary prison for malefactors condemned to the galleys, and, on the 3rd of September 1792, these unhappy people were massacred by the inhabitants of the quarter, who believed them to be members of religious orders in disguise. Below the refectory are cellars of some interest, and the first floor also has remains of the old buildings.

BIBLIOTHÈQUE HISTORIQUE DE LA VILLE DE PARIS.—Open 9-4 in winter, 9-5 in summer, 29 Rue de Sévigné. Exhibitions are held, and lectures given, on points touching Paris and its history; the library, open to the public, is of great importance. The Library of the Ville de Paris, which was housed in the Hôtel de Ville, was burnt in 1871. The present library owes its existence to Jules Cousin, who reconstructed it, at first in the Carnavalet. It was moved to its present quarters in the old Hôtel St-Fargeau in 1898. It contains a valuable collection of books relating to Paris and its environs. During the period when this building was a school, Victor Hugo and Dumas were educated here. The present building is on the site of the Petit Arsenal de la Ville and the Hôtel d'Orgeval.

BIBLIOTHÈQUE NATIONALE.—A fine block of buildings, the principal façade of which is in the Rue de Richelieu, entrance No. 58. The departments are:

I. DÉPARTEMENT DES IMPRIMÉS, *salle de travail* open daily from 9 to 4, Nov. 1 to Jan. 31; 9 to 4.30, Feb. 1 to 15 and Oct. 16 to 31; 9 to 5, Feb. 16 to 28 and Oct. 1 to 15; 9 to 5.30, March 1 to 31 and Sept. 16 to 30; 9 to 6, from April 1 to Sept 15. Closed two weeks preceding Easter and fête days. Orders of admission on application to the *secrétariat*. For list of catalogues, see *La Bibliothèque Nationale, Renseignements Pratiques*, 50 centimes, on sale entrance of *salle de travail*. The reading-room, for which no card of admission is needed, is open during the same hours as the *Salle de Travail*, on Sundays only 9 to 4. The *Salle d'Exposition de la Galerie Mazarine* is open Mondays and Thursdays from 10 to 4 without an order. II. DÉPARTEMENT DES MANUSCRITS, open 10 to 4, closed for the fortnight preceding Easter and fête days. Orders of admission on application to the *secrétariat*. III. DÉPARTEMENT DES MÉDAILLES ET ANTIQUES. Open to visitors without an order, Monday and Thursday from 10 to 4; to students, Tuesday, Wednesday, Friday, and Saturday from 10 to 4. Closed two weeks preceding Easter and fête days. IV. DÉPARTEMENT DES ESTAMPES. Open daily, 10 to 4. Closed two weeks preceding Easter and fête days.

The building, which covers the entire space between the Rues de Richelieu, Petits Champs, Vivienne, and Colbert, is built on the site of the Hôtel Tubeuf and Hôtel de Chivry, bought in 1624 by Mazarin. The Hôtel Tubeuf, called Hôtel Mazarin, was bought by the king in 1719. The Hôtel de Chivry became the Hôtel de Nevers. John Law and the Banque Royale occupied the building during the Regency. Both these hôtels were bought about 1721 to contain the Bibliothèque du Roi. The buildings facing the Rue de Richelieu date from 1873, those facing the Rues Vivienne and Colbert from 1900. At the corner of these streets is a bas-relief by Barrias.

The Library owes its foundation to the library of more than 900 manuscripts collected in the Louvre by Charles V., in the fourteenth century. Under Charles VII. and

Louis XII. the Library, largely increased by the addition of books brought from Italy, and by the collection of the Duc d'Orléans, was placed in the châteaux d'Amboise and de Blois. In the sixteenth century François I. enriched it with Greek, Latin, and Oriental manuscripts, and placed it at Fontainebleau. The library of Cardinal Mazarin was added after his death. In 1666 the collections were brought to Paris, and opened to the public in 1692, previous to which date, however, *savants* could gain access to them. The Revolution further enriched the library by bringing together the libraries of religious establishments suppressed in 1790.

A door on the right of the *Cour d'Honneur* leads into a gallery adorned with busts, and the Chéret vase, which was crowned in 1879 by the jury of the Prix de Sèvres. Roman inscriptions found in Bulgaria are also placed here. The gallery affords a discreet glimpse of the Salle de Travail. At the left end of the gallery is the *Département des Estampes*, in the first room of which a collection of engravings is shown, open 10 to 4 on Mondays and Thursdays.

From this end of the gallery there is a staircase to the first floor. Close to the head of the staircase is the small *Galerie des Chartes*, open on Mondays and Thursdays from 10 to 4. Among the interesting documents shown here, all clearly marked, are 437, a document relative to divorce of Henry VIII. of England; 433, a document signed by the barons and commonalty of England on the subject of the marriage of Charles, Prince of Spain, with Marie, daughter of Henry VII. of England; 435, a Deed of Henry VIII. of England, confirming the league made with Emperor Maximilian and Leo X.; 432, letters of Henry VII. of England concerning a treaty with Philippe of Castile; 417, ratification of treaty of Cambrai by François I.

At the head of the staircase are paintings of the Egyptian campaign of 1798, and certain Punic inscriptions found in Tunis. From the top of staircase also opens the *Galerie Mazarine*, in which are shown the chief treasures

of the library, illuminated MS. book-bindings, and autographs. In the antechamber, Cases 1, 2, 3, 5 contain fine book bindings. Case 4, in window, contains autograph music by Jean-Jacques Rousseau, a Sophocles, annotated by Racine, the MS. of Gluck's *Alceste*, a Theophrastus, with signature of Rabelais, and Phelon-le-juif, signed by Montaigne.

The magnificent gallery has a ceiling painting by Romanelli. By the entrance are busts of Abbé de Marolles by Hugoulin, Buote by Bourgeois, and Van Praet by Injalbert. Down right wall :—Case 7. Printed books of fifteenth century. Case 8. Printed and illuminated books, including fine Bible printed in Venice by Jensen in 1476, on vellum. Bust of François I. by Cavelier. Case 9. Illuminated books, chiefly of the fifteenth century. Case 10. Illustrates the origin of the library in the fourteenth and fifteenth century. A portrait on wood of King Jean, of the fourteenth century. Roll containing the oldest catalogue of the library as it was in the Louvre in 1373. Case 11. Illustrates the paleography of France from Charlemagne to the end of the Middle Ages. Bust of Colbert, by Icard. Case 12. Illustrates the paleography of Spain, England, Germany, and Italy during the same period. Case 13. Latin paleography from antiquity to Charlemagne. End of room, case containing wax tablets with accounts, dating from reign of Philippe Le Hardi, 1282-1285, and later tablets.

Returning down the opposite side of room : Case 15. Oriental manuscripts. Case 16. Letters of Marie Stuart, Jeanne d'Albret. Case 17. Greek manuscripts. Case 18. Letter to La Reine Blanche, letter from King Jean, letter of Charles V., signatures of Bernard Palissy, Agnes Sorel, Bertrand du Guesclin. Case 19. Fine illuminated books. Case 20. Documents belonging to kings and queens of France since Charlemagne. Case 21. Printed books, chiefly of the fifteenth century. Case 22. Fifteenth-century books with wood engravings. Case 23. Printed books chiefly fifteenth century, among them 211, Raoul le Fevre, the first book printed by Caxton, and printed in

English. Printed at Cologne in 1471. 209. First book printed in French. Case 24. Engravings by Holbein, Lucas Cranach, Dürer. Case 25. Printed books of the fifteenth, sixteenth, and seventeenth centuries. Case 26. Illuminated books of Hours.

Up centre of room : Case 27. Book bindings, illuminated and printed books. Case 28. Similar contents, followed by a case of modern bindings. Case 29. Mazarine Bible, Letters of indulgence from Nicolas V., 1454. Case of modern bindings. Central Case. Book bindings, among them fine nineteenth-century examples. Polyglot Bible dated 1569. Case 30. Very fine book bindings in carved ivory inlaid with precious stones, dating from the Middle Ages. Case 31. Also very fine bindings, among them a binding used in Sainte Chapelle, in the time of St. Louis, and four Gospels given to the Sainte Chapelle by Charles V. Gospels dating from St. Louis, ninth century, Gospels from St. Denis, and eleventh-century missal from St. Denis. These cases, and those of illuminated manuscripts, are really magnificent. Case 32. Memoirs of Louis XIV., letters of Henri IV., letters of Malesherbes, MSS. of La Fontaine, Sermon of Bossuet, MSS. of Fénelon, letters of Rousseau, Voltaire, Montesquieu, Madame de Maintenon, Madame de Sévigné, Bossuet, Racine, Boileau, Corneille, Byron, Franklin, Diderot, La Harpe, Colbert, Mademoiselle de la Vallière, St. Vincent de Paul, Montaigne, Rubens, and MSS. of Beaumarchais.

The collections of the *Département des Médailles et Antiques*, are reached by a separate door in the Rue Richelieu, south of the principal entrance, and opposite No. 61. This collection, Le Cabinet de France, of which "*Les origines primordiales de ce beau musée, peut-être le plus ancien du monde, se perdent dans les siècles du moyen âge,*" is one of the most charming collections in Paris—always, be it understood, for the people who like it. It is, however, certain that it was begun by the kings of France, among whom Philippe-Auguste, Charles V., François I, and Henri II. were the chief collectors. Henri IV. created the post of *Maître des Cabinets des*

Antiques du Rois. The collections of Gaston d'Orléans were added to it in 1660, and in 1765 the collection of the Comte de Caylus also. Further treasures were added during the Revolution, when the churches were despoiled, and more recently the legacies of Janzé, de Witte, Blacas, Pauvert de la Chapelle, and others have been added to the collection.

The *Guide Illustré du Cabinet des Médailles*, 1900, 3 fr., 50 c., and the *Cabinet des Médailles et Antiques*, 1 fr. 50 c., are both useful. On the ground floor are Egyptian bas-reliefs, that of the *Chambre des rois*, in which Thothmes III., king of Karnak (Thebes) of the eighteenth dynasty, renders homage to his predecessors, and the Zodiac of Denderah. Facing the entrance also is an admirable bas-relief of a satyr, Greek work from Asia Minor. The staircase bears Egyptian, Phenician, Greek, Roman, and Christian inscriptions and funeral stele.

But the chief glories of this museum are on the first floor. On the right is the *Salle de Luynes*, in the centre of which is placed the beautiful torso of Aphrodite, which is one of the greatest treasures of the museum: a Greek torso, believed to be the work of a contemporary of Scopas. Cases 3 and 4 contain some of the beautiful Greek vases, examples of which date from the sixth century B.C., which form such an important part of the collection. Case 5 contains small bronzes, among them 710, an admirable head of Medusa, and 117, bust of Helios, and several beautiful statuettes. The bronzes are unusually fine in this museum, finer than those of the Louvre, and it contains examples which date from the seventh century B.C. Two flat cases contain Greek medals from Europe, Asia, and Africa, cameos and intaglios. Case 8. Bronze helmets and weapons, among them the fifteenth-century Moorish sword called the sword of Boabdil. Left of exit, 857, fine antique bronze head; right of exit, 450, a bronze shepherd found in Syria.

THE SECOND ROOM contains the "Throne of Dagobert," a piece of Roman workmanship, originally a folding chair to which, during the Renaissance, arms and a back

were added. Legend has it that St. Eloi the blacksmith made this for King Dagobert; whether this legend is true or not, the chair was used by the kings of France to receive homage, and Napoleon I. used it as a throne when he distributed crosses of the legion of honour in the camp at Boulogne. The Central Case contains medals, a fine Italian fourteenth-century marriage coffer, with scenes from story of Pyramis and Thisbe, and silver coffer made by Franz von Sickingen in the sixteenth century, the seal of Louis XII., seal of the wife of Louis VII., and the arms found in 1653 at Tournai in the tomb of Childeric I., who died 481. The room also contains very fine examples of furniture, period Louis XV. The 1st wall case contains the vase of Sobieski, representing Battle of Vienna in 1683, part of a diptych of Justinian, consul in 521, a fine Byzantine triptych of the twelfth century, and other ivories. The 2nd wall case contains a beautiful bas-relief by Mino da Fiesole, a sword of honour of Grand Masters of Malta, sixteenth-century work by Hans Muelich von Augsburg, a German artist. This sword, "*de la Religion*," was given to the order by Philippe II. of Spain; it was seized in Malta by Napoleon and brought to France.

THIRD ROOM, *Salle des Donateurs*.—Wall cases with magnificent antique bronzes, Greek vases, terra-cottas, chiefly from collection Affermann, among them early examples of the sixth century B.C. The silver treasure of Bernay contains fine specimens of antique art. There are cases of fine carved gems. The collections Séguin, and De Janzé are also here.

Return to the landing to enter the large room, *Médailles et Antiques*. The first case up the centre of the room contains Assyrian, Chaldean, and Persian engraved cylinders, some of which date from 3000 B.C. Case 2. Incised gems, both Greek and Roman, also modern examples of the eighteenth century. Case 3. Cameos. Case 4. Roman cameos and gold ornaments, the finest in the collection. Among them 368, *Coupe des Ptolemées*, the *Canthare Dionysique*, which was used for a chalice at St. Denis. 264, the cameo of the Sainte

Chapelle, the largest in existence. This marvellous antique cameo, which has on it the *Apothéose de Germanicus*, was sent by Beaudoin II. to Saint Louis. It formed one of the chief treasures of the Sainte Chapelle; was carried before the *Saint Sacrement*, and called the *Triomphe de Joseph en Égypte*; 373, antique vase of sardonyx mounted in the Middle Ages; 379, cup of Chosroes I. A gem with the face of Julia, daughter of Titus, by Evodos. The medallion of the *Trésor de Tarse*. Every piece in this case is of the first importance, and ranks high in beauty. Case 7 contains Roman coins. Case 8. Greek coins. Case 9. French coinage and money of the French colonies. The collections of coins here are perhaps the finest in the world, numbering over 200,000 pieces, some of which date from the sixth century B.C., while the collection is carried down to modern times.

Left of door: Case 19. Bronzes, among them the huge plate of the fourth century, on which is set forth Briseis being handed to Achilles by Agamemnon. Case 5. Modern medallions. Case 6. Gallic money, arranged on a map to show place of origin.

At the end of the room are those busts in bronze and marble which are so much appreciated by connoisseurs, among them the marble bust of Marcus Modios Asiaticos, which dates from the first century, and was found in Smyrna in 1700. The words "*Asiaticos, médecin méthodique mon maître salut! toi dont l'âme a vécu bien des joies et vécu bien des peines*" are engraved on the bust.

Returning down the room: Case 23 contains good bronzes. Case 22. The Caillau Michaux, a stone inscribed with a Chaldean inscription relating to marriage of a young girl, dating from about 1100 B.C. Case 21. Bronzes. Case 20. Tanagra and clay figures. In this room also is the bust of l'Abbé J. J. Barthélemy, director of the Cabinet du Roi in 1715, by Houdon, a fine example of Houdon's work.

BIBLIOTHÈQUE STE. GENEVIÈVE.—Open daily without an order from 10 to 3, and in the evening, when

women require an order, from 6 to 10. For the fine collection of MSS. and engravings on the ground floor an order is necessary.

The library is placed on the N. side of the Place du Panthéon, on the site of the old Collège de Montaigu. The present building with its harmonious façade, decorated with the names of celebrated men of letters, dates from 1844.

The vestibule contains busts of French authors. Two ante-rooms on the right, marked "Manuscripts," contain busts, portraits of the French kings, a screen on which the pictures of the legacy Poisson are shown, and various small curiosities.

On the staircase leading to the library is a bust of Ulrich Gering by L. Daumois. Above it Balze's copy of Raphael's *School of Athens*, in the Vatican. At the head of the staircase is the library, a room admirably designed, and suited for serious study.

The foundation of the library are the books brought here in 1850, from the library of the Abbey of Ste. Geneviève. A library was founded in 1624 by the Genovèfains. This library became national property in 1790. At present the library contains over 200,000 volumes.

BIBLIOTHÈQUE HISTORIQUE DE LA VILLE DE PARIS. See *Bibliothèque Historique*.

BOIS DE BOULOGNE.—The Bois, the most charming park which a town could wish for, lies at the gates of Paris on the W. side. The entrance by the Porte Dauphine leads most directly, by the short Route de Suresnes, to the Carrefour du Bout des Lacs, by the Lac Inférieur, south of which lies the Lac Supérieur, between them being the Carrefour des Cascades. These lakes, and the islands, approached by a ferry, are the most charming part of the Bois; all of which, especially in May, before the crowds of picnickers have had their way, is so delightful.

Towards the centre of the Bois is the Pré Catelan, with

an open-air theatre and a fashionable restaurant, worth seeing at tea-time, especially after the racing at Longchamp. Here, too, in a model dairy is milk milked from the cow, at a franc a glass.

The racecourse of Longchamp, on the further side of the Bois, is directly approached by the Allée de Longchamp, a fashionable drive from the Porte Maillot. The windmill at Longchamp marks the site of the old Abbey of Longchamp, founded by Isabelle de France, sister of St. Louis. This celebrated convent was closed about 1729, the behaviour of the inmates becoming unduly frivolous. Bagatelle, a villa once the property of Sir Richard Wallace, and now belonging to the Ville de Paris, is another charming spot, with delightful gardens. The villa is now used for exhibitions. It lies on the W. side of the Bois, looking over the Champ d'Entrainement, which lies between it and the Seine at Puteaux. There is a fine rosary, a place for afternoon tea, and Bagatelle is a charming place to spend an afternoon during the summer days, or even far into autumn. Between the racecourse of Longchamp and the Champ d'Entrainement is the ground for the Jeu de Polo.

The Château de Madrid, now a large restaurant near the Porte de Madrid, on the N. side of the Bois, bears in its name a memory of the château de Madrid, built here by François I^{er} and said to have been a copy of the château in which he was kept a prisoner at Madrid, after the battle of Pavia. Some remarkable plaques in enamel from this château are now in the Cluny. The Jardin d'Acclimatation is also on the N. side of the Bois; while on the S. side, near the Porte d'Auteuil, is the Etablissement Horticole de la Ville de Paris (p. 106), open to the public while the azaleas are in bloom, and the pretty Parc des Princes (p. 232), also open to the public.

For a long time the Bois lay a wilderness, its possibilities unsuspected by the Parisians, though fashionable Paris, which now drives by the Allée de Longchamp to the races, drove then by the same road to make their devotions at the Abbey. It was only under Napoleon I.



THE CASCADE, BOIS DE BOULOGNE



BAGATELLE, BOIS DE BOULOGNE

that it began to form a park, which became the property of the Ville de Paris in 1852, and has since been developed to form "*the Bois*."

BOIS DE VINCENNES. See *Vincennes, Bois de*.

BOULANGERIE GÉNÉRALE DES HÔPITAUX.—

This interesting building is in the Place Scipion, a square opening out of the Rue Fer-à-Moulin, near the Gobelins. In the courtyard there is the remaining wing of the Villa de Scipio Sardini, "*écuyer du Roi Henri II.*," an opulent financier, who built this villa in 1565. The façade of this wing is a good example of 16th cent. architecture, "of a style distinct from any other specimen in Paris." The terra-cotta medallions over the arches of the arcade are particularly good.

The building began to be used for a bakehouse for the hospitals of Paris in 1742.

In the Place Scipion is A. Charpentier's bas-relief of Labour, a scene in a bakehouse, a panel full of character and highly decorative in treatment.

BOULEVARDS, LES GRANDS.—The "Grand Boulevards" extend in a semi-circle from the Madeleine to the Place de la Bastille, and comprise, going from W. to E., the Boulevard de la Madeleine, the Boulevard des Capucines, the Boulevards des Italiens, the Boulevard Montmartre, the Boulevard Poissonnière, the Boulevard Bonne-Nouvelle, the Boulevard St. Denis, the Boulevard St. Martin, the Boulevard du Temple, the Boulevard des Filles-du-Calvaire, and the Boulevard Beaumarchais. These boulevards, which are laid out on the fortifications of Etienne Marcel (p. 34), form an epitome of Paris, from the fashionable Boulevards of the W. to the consistently industrial boulevards nearer the Place de la Bastille. Every type of Parisian is seen here, every interest groups itself along the boulevards, where also are the theatres and cafés of Paris. No one can see Paris, even superficially, without walking on the boulevards in a receptive

frame of mind. The night which brings in the New Year and Mi-Carême is a curious sight here. The Boulevard de la Madeleine, with splendid shops, is followed by the Boulevard des Capucines, in which is the famous Café de la Paix, and which opens on to the Place de l'Opéra.

Next comes the Boulevard des Italiens, the heart of the boulevards, and the most characteristic of them, named after the Théâtre des Italiens. No. 33, the Pavillon de Hanovre, was built in 1760, for the Marshal de Richelieu, and is part of the older Hôtel d'Antin. This Pavillon, in which the *Incroyables* met under the Directory, was restored in 1837. The Opéra Comique, with its chief façade on the Place Boieldieu, is also here. On the site of the present building a theatre was built for the *Comédiens italiens* in 1781, and twice burnt down. In 1898 the present Opéra Comique was opened, which had previously occupied several different quarters. The well-known Café Riche which, though re-built, dates from 1791, is on the right. The Rue Drouot and the Rue de Richelieu lie left and right at the end of the Boulevard, beyond which the character of the boulevards begins to change. The Boulevard Montmartre has at No. 10 the Musée Grévin, founded by Alfred Grévin, a caricaturist, in 1882; and at No. 7 is the Théâtre des Variétés, built in 1807 by Cellierier to house the *Variétés*, a company existing from 1770.

The Boulevard Poissonnière has at No. 6 the offices of the *Matin*, and at No. 23, the Hôtel de Monthon, built by Soufflot in 1775.

The Boulevard de Bonne-Nouvelle has in it the Théâtre du Gymnase, built in 1820 by Rougevin and Guerchy; the façade dates from 1887. The boulevard owes its name to the neighbouring Church of Nôtre-Dame de Bonne-Nouvelle; it was the scene of street fighting in 1851. No. 11 was built in 1793 with stone taken from the Bastille.

The Boulevard St. Denis has in it the Porte St. Denis (p. 248) and some interesting houses. Beyond it is the Boulevard St. Martin, begun in 1636, and having in it the Porte St. Martin (p. 248). The Théâtre de la Renais-



THE BOULEVARD DES ITALIENS



THE HALLES CENTRALES AND THE CHURCH OF ST. EUSTACHE

sance, built in 1872 by Lalande ; and the Théâtre Porte St. Martin, built by Lenoir in 1781 to serve as an Opera house in place of the opera house which had been burnt. The opera was held here until 1793. Burnt down in the Commune, the theatre was rebuilt in 1873. Also the Théâtre de l'Ambigu-Comique, founded in 1769, but not on this spot. The present theatre was built by Hittorf and Lecointe, in 1829. The Boulevard ends at the Place de la République (p. 244).

The Boulevard du Temple has in it the Théâtre Déjazet, No. 17, a house which belonged to Louis-Philippe, and No. 42, which is the site of the house from which Fieschi made his attempt on the life of Louis-Philippe in 1835.

The Boulevard des Filles du Calvaire owes its name to the convent founded in 1633 by Père Joseph and the Duchesse d'Aiguillon, and suppressed in 1790. The Boulevard Beaumarchais is named after the dramatist who had occupied the site of No. 2. At No. 99 lived Cagliostro. But in truth nearly every house on the Boulevards is a piece of history, of which here only the fringe has been touched.

BOULEVARD SAINT - GERMAIN. — A boulevard which, on the left bank, corresponds to the Grands Boulevards on the right bank, and, like them, is fashionable at the western end, becoming increasingly commercial as it goes east. Bent like a bow, it stretches from the Pont de la Concorde to the Pont Sully. Near the aristocratic west end are the Ministère de la Guerre, built by Bouchet, and the Ministère des Travaux Publics ; beyond which, facing the Rue du Bac, a street famous in the eighteenth century, is the animated statue of Claude Chappe, who invented the aerial telegraph, by E. Damé. Midway is the fine Church of St. Germain-des-Prés, and farther to the east, where it crosses the Boulevard St. Michel, are the ruins of the Thermes. Facing No. 170 is the statue of Diderot by Jean Gautheron, erected in 1884 to mark his centenary. No. 160 is a restaurant which used to be used by Thackeray while he was working

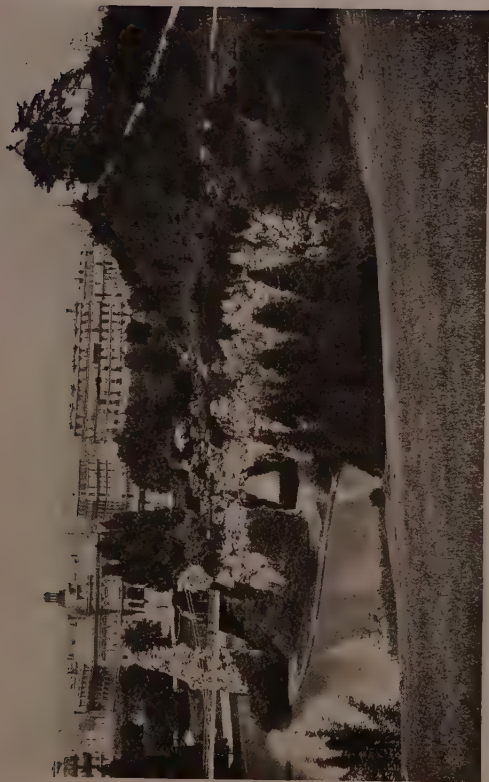
at the Ecole des Beaux-Arts. Near No. 130 are the statues of Danton by Paris, and Broca by Paul Choppin, a deaf and dumb sculptor. At No. 57 Alfred de Musset was born. The boulevard is quite interesting and worth making the object of a walk, but is less attractive than the Grands Boulevards.

BOULEVARD SAINT-MICHEL.—The chief boulevard going south, on the left bank, celebrated as the "Boul' Mich'," frequented by students of the Latin quarter, and full of vitality. Starting at the Pont St.-Michel, the boulevard penetrates south, passing the Cluny and touching the corner of the Jardin du Luxembourg. The Ecole de Médecine is also on this boulevard, which owes its name to the old Chapel of St. Michel which stood near the Rue de la Barillère.

BOULOGNE, BOIS DE. See *Bois de Boulogne*.

BOURSE.—This fine building, built in the style of a Roman temple, occupies part of the site of the Convent des Filles-St.-Thomas, in the Rue du Quatre-Septembre. Built by Brongniart and Labarre, it was begun in 1808, opened in 1826, and enlarged in 1903. The building, approached by a broad flight of steps at each end, is surrounded by 66 Corinthian columns. At the corners are statues of Commerce by Dumont, Agriculture by Seurre, Industry by Pradier, and Justice by Dumont. The first Bourse in Paris is said to have existed as early as 1305, at the Pont au Change, and to have occupied several different quarters before the erection of the present building, but the first legally established Bourse dates only from 1724. It generally makes its presence heard by the visitor to the Rue du Quatre-Septembre by a curious roar, which is more like the noise of a riot than that of a body of men carrying on business.

BOURSE DE COMMERCE.—In the circular Rue de Viarmes is the Bourse de Commerce, built in 1887 on the



THE PARC DES BUTTES-CHAUMONT

site of the Halle au Blé; which in its turn was built, in 1749, on the site of the Hôtel de Soissons or Hôtel de la Reine, a palace built for Catherine de Médicis by Jean Bullant. A prophecy caused the Queen to give up living in the Tuileries, and it was then that this palace was constructed for her. On the east side of the Bourse de Commerce the Doric column, 25 mètres high, which was built for her to study astrology from with the Italian Ruggieri, still stands. This column was built by Bullant in 1572, with an interior staircase.

Under the Bourse are the stores of the Entrepôt Frigéifique des Halles Centrales. In the interior of the Bourse are paintings by Luminais and Clairin.

BRIDGES. See *Pont* and *Petit Pont*.

BUTTES-CHAUMONT, PARC DES.—This beautiful park, certainly the prettiest in Paris, is placed in a singularly unpleasant quarter on the N.E. side of the town, and is frequented by people of an unattractive type. It was formed in 1867 out of old quarries, which had become not only a dumping place for rubbish, but a haunt of the worst characters. Undulating hills, trees and fine shrubs make up the park, which has, towards the north end, a lake, from which rises a rocky island crowned by a Corinthian temple, commanding a fine view of Montmartre. Bridges are thrown across to the island, or for a sou one can be ferried across it from the north side, and scale the island by a steep path. There are restaurants in the park, and by the road which encircles the island, on the east side, it is possible to cook and eat good gaufres. There is a cascade, 32 mètres high, in a grotto at the S.E. corner of the lake. In fact, considered apart from the initial trouble of getting to the Buttes-Chaumont, it is quite an attractive place.

CARMES BILLETES, CONVENT OF THE.—At No. 24 Rue des Archives is the elegant fifteenth-century cloister of this convent, which was suppressed in 1790.

It was said to date from the reign of Philippe-le-Bel. Next to it is the Protestant Church of the Billettes, rebuilt in 1745, in the sacristy of which are some pictures of moderate interest. The cloister now forms part of a school, and is easily to be seen, by applying to the concierge.

CARMES DÉCHAUSSEES.—The Church of the Carmes Déchaussées, or of St. Joseph des Carmes, in the Rue de Vaugirard, No. 70, was begun in 1630, and dedicated to St. Joseph. It was formerly the chapel of a Carmelite Convent. In this Church the Abbé Sicard and the other priests who refused to take the Oath of the Constitution, over 100 in number, were imprisoned in September 1792, to be finally massacred in the garden behind, still shown, and their remains thrown into the vaults below. Into this vault it is now possible to penetrate, and regard behind several iron lattices the skulls and bones of these unhappy men, arranged in neat patterns. The vaults and the garden form one of those gruesome "sights" which the wise sightseer will carefully avoid. In the church, which contains frescoes by Bartholet Flamaël, there is, under the altar, a bas relief of the Last Supper, dating from the fourteenth century.

The Convent, now suppressed, was founded in 1613 by the Princesse de Conti and the maréchale d'Ancre. During the Terror it was turned into a prison in which over 700 victims were confined, among them Joséphine de Beauharnais. The buildings of the Convent are now destroyed and their place taken by a Catholic Institution.

MUSÉE CARNAVALET.—This interesting museum, placed at the corner of the Rue des Francs Bourgeois and de Sévigné, contains a collection of objects relating to Paris, and is of the greatest importance. Closed on Monday, only open after 12.30 on Tuesday. Hours, 10-4 in winter, 10-5 in summer. Admission 1 franc, free on Thursday and Sunday. The tiny rooms render it insufferably crowded on the afternoons of Thursday and Sunday. It should only be seen after Paris has begun to seize the

visitor, towards the middle of the visit. The museum is nobly housed in the Hôtel Carnavalet, built for Jacques de Ligneris, from the plans of Pierre Lescot, by Jean Bullant, decorated by Androuet du Cerceau and with sculptures by Jean Goujon. The present name comes from Kernévalec, the Breton name of a later owner—Françoise de la Beaume, Dame de Kernevenoy. The carnival masks, over the arches of the wings in the court, are said to be a souvenir of her ownership. The beautiful gateway, adorned with figures by Goujon; and left to decorate Mansart's façade, and the court, with figures of the seasons by Goujon, and with Coyzevox's fine bronze statue of Louis XIV. in the middle, are very noteworthy. The statue came from the old Hôtel de la Ville and shows "exquisite detail." The hôtel was restored by Mansart from 1655 to 1661.

An additional interest attaches to the *hôtel* through the occupation of Mme de Sévigné and her daughter, Mme de Grignan, with the Abbé de Coulanges, from 1677 to 1696.

The first idea of this historical museum of Paris came from the brain of Charles Reade, the originators were Jules Cousin and Alfred de Liesville. The museum is so full of interesting material, that it is only possible to mention a fraction of it.

The entrance is to the right, under the archway. *First travée.* Flint and bronze implements, and bones of animals of the Quaternary period. *Second travée.* Roman and Merovingian remains, among them fragments from the amphitheatre in the Rue Monge, and stones from the Roman wall, which were themselves part of an earlier structure. *Third travée.* Same period. *Fourth travée.* Same period, stone tombs of fourth and fifth century from the Christian cemetery, a fourth century Roman sarcophagus with its horrid contents and three funeral bas reliefs of the Roman period. *Fifth travée.* Same period. Remains of Merovingian tombs, fragments of Roman columns found in excavating the Hôtel de Ville, portions of a Roman architrave. *Sixth travée.*

Same period. *Seventh travée*. Same period. Panels from Merovingian and Roman tombs. From this *travée* descend to crypt, opened by attendant, to see further stone coffins, one containing bones of a man said to be over 7 feet; casts of skeletons found in the Rue Monge, and stone figures of the tenth century. *Eighth travée*. Same period. Roman building materials and hand mills. The left-hand door on the end wall of this *travée* leads to the *Salle des Ligneris*, where the more important remains of the Roman period are placed, among them the "Nymph of the Seine," found when excavating the Hôtel Dieu, a bas relief of the Gaulish god with three faces from the same place, and also the bas relief of the Genius of Mars, and a stele representing Mercury.

The next, or *Second Salle*, contains smaller remains of the Roman epoch, fragments of pottery, bronze implements, glass, etc. And in centre case a statuette of Jupiter.

Beyond is the *Salle Charlemagne*, devoted to Merovingian, Middle Ages and Renaissance objects. In the central case is a contemporary bronze statuette of Charlemagne. From the corridor beyond this a staircase mounts to the first floor, having on its walls plans of old Paris.

Right of the corridor a door leads into the garden which is surrounded by the Pavillon des Drapiers, the Pavillon de Choiseul and the Arc de Nazareth. Under the galleries are ranged fragments of architectural detail from the churches and streets of Paris.

At the farther end of the garden are three rooms, not of the first interest, only open after 1 o'clock. The first contains objects from the Revolution of 1830. Near the entrance is the inlaid door of Balzac's bedroom, near which is a bust of Béranger. Left of door, *first wall*, is Henry Scheffer's picture of Armand Carrel, other pictures connected with the period, and the chair in which Béranger died. *Second wall*, study for a ceiling by Delacroix. *Third wall*, picture by Böehn of the scene when the victims of 1830 were buried beneath the Colonnade of

the Louvre. *Fourth wall*, portraits of George Sand, one of them in masculine attire. Model of tomb for Archbp. Affre. The central case has amazingly clever caricatures from the collection Danlain Jeune.

The Second Room, or *Salle de l'Hôtel de Ville*, first wall, left of door, modern pictures of Paris, second wall, models of the Hôtel de Ville now, and before 1871.

The Third Room or *Salle du Palais Royal* has on the wall left of door medallions of his contemporaries by David d'Angers, Béranger's death mask, and further pictures of Paris. Third wall, death mask of Sainte Beuve. Fourth wall, model of a Diligence of the Messageries Royales, and a model of the Palais Royal, which is continued in the centre of the room.

Return through the garden to the eighth *travée* and enter to new rooms opened in 1911, built from the design of M. Foucault. The first large room, the *Salle du Rez-de-Chaussée*, contains recent gifts and objects temporarily exposed, among them modern pictures by Morin, Detaille, Lepère, Dufresne, P. Moreau, Prins, Thaulow, Ten Cate, Bonneton, Lebourg, Jourdain, Renefer and others. In the cases are mantle of the Royal Order of St Michel et du Saint-Esprit, the cradle given by the Ville de Paris in 1856 to the Prince Imperial, now given by the Empress Eugénie. On the entrance wall there is an admirable bust of "*Général Bonaparte, l'an VIII.*," by C. Corbet.

The most interesting objects in the room, however, are the admirable little models of different quarters of Paris, ancient and modern. The largest represents the Place de Grève, on the 31st of July 1830, at the moment when Louis-Philippe, "*qui n'était encore que 'lieutenant général du royaume'*" crossed it going to the Hôtel de Ville. The model, like the next, is by Foulley, "*un vieux soldat retraité.*" The next represents the attack made by Fieschi on the Boulevard du Temple in 1835; the next, the death of the duc d'Orléans on the 13th of July 1842. The other models represent different quarters of Paris, St. Julien-le-Pauvre, the Quay of the Hôtel de la Ville, and the quarter Saint André-des-Arts,

by J. Renaut. Beyond this salon is the great staircase, on the wall of which has been reconstructed the mural painting by the Brunette, father and son, which formerly adorned the staircase of the Hôtel de Luynes, now demolished. At the foot of the staircase are some old street signs, of which one, *Le Petit Bacchus*, comes from the famous cabaret of the *Lapin blanc* in the Rue aux Fèves, which occurs in one of Eugene Sue's romances. There is also a nice bronze of the Duc de Bordeaux, given to the Duchesse de Berri in 1827. On the staircase is one of the studies made by Carpeaux for his figures of *La Danse*.

At the head of the staircase is the *Grande Salle du Premier Etage*, in which are provisionally placed new acquisitions. On the entrance wall is part of the fine collection of fans of the eighteenth and nineteenth century, left by Mme Francisque. In the recess are medals by Roty and Mouchon. The second wall has a portrait of Balzac on his death-bed by Giraud, two cases of plaques by Roty, and admirable studies for the Palais Royal theatre by E. Bayard.

On the third wall are bakers' and recruiters' signs, interesting portraits, and a curious wax bust from the Musée de Curtius. On the fourth wall are portraits, the inevitable death-mask of Napoleon, a plan of the Bastille, and a recess furnished with objects connected with the detention of the royal family in the Temple. Madame Elizabeth's bed, Marie Antoinette's powdering table, the Dauphin's game of loto, and other objects are here, among them, Prieur's portrait of the "*Veuve Capet*," above a Revolutionary flag. Beyond is a case of souvenirs of the Revolutionary period from the valuable legacy of Fabre de Larche; among the objects is a bronze statuette of Napoleon on his death-bed. Beyond it, a second case of objects of this *Collection Révolutionnaire*.

Up the centre of the room there is a case from the same collection, which has in it a wax mark of Robespierre from the Musée Curtius, and some good terra-cotta statuettes. In the second case is a plan of the Temple before the Revolution. The recess at the end of the

room, containing small relics of Napoleon, his pistols, medals and so on, leads into the small *Salle Empire* 13. A salle dealing with "*Aérostation militaire*" will shortly be opened.

Room XIII.—The *Salle Empire* was the boudoir of Mme de Grignan. It now contains interesting relics of Napoleon, and pictures of that period. Wall, left of door, a case of documents, a case of objects used by Napoleon in his campaigns, a case of medals and tickets for admission to his marriage with Marie Louise. On the second wall is a case containing the map he used in his campaign in Prussia, death-masks of Napoleon and the Duc de Reichstadt, and plaques of Napoleon. Third wall, plate used in his campaigns. This room should be supplemented by a visit to the Invalides. The door, left, leads into *SALLE XIV.*, one of the rooms occupied by Mme de Grignan. In the centre is a statuette of Liberty crowning the Genius of France, by Chinard.

SALLE XV. is the room of the Abbé de Coulanges, the "*bien bon*" uncle of Madame de Sévigné. Wall, left of door, case of opera glasses of the Empire period, illustration of costume of that date, and pictures, among them a very elegant foot by Boucher, and some drawings by Watteau. The second wall has a case full of sad eighteenth century costumes, while on the third wall there is a portrait of Desmoulins by Bailly. The central case contains fine tortoiseshell combs, the chatelaine of Philippe Egalité, an amazing little statuette of Voltaire in his study, contemporary work, small objects and dressed dolls of Louis XV., XVI., and the Directoire period, Caps of Liberty, the corals of the Duc de Reichstadt, and the Christening robe of the Prince Imperial.

XVI. Is a lobby devoted to souvenirs of the Parisian theatres. In the window are autographs and portraits of the three Dumas. For the rest this interesting room contains portraits, and caricatures of actors and actresses.

XIX. The *Salle de Liesville*, the room occupied by Madame Sévigné's son, contains pictures, and in a centre case terra cotta medallions by Renaud, a bust of Marie

Antoinette in Sèvres china by Pajou, china and portrait groups. Beyond is a boudoir decorated in the Chinese manner and containing laquer cabinets and a clock, epoch, Louis XVI.

XX. The *Salle de Sévigné*, formerly Mme de Sévigné's salon, contains a portrait of Mme de Grignan by Mignard, and under it a case containing a letter to her daughter from Mme de Sévigné, and a piece of her dress, also a miniature of Mme de Sévigné, after Mignard. In the central case there is an interesting picture of a procession, with the shrine of Ste. Geneviève, in the seventeenth century, and other pictures of street scenes. The china closet, *Salle de Ceramique XXI.*, opening out of this room, contains the collection A. de Liesville.

XXII. The *Galerie des Echevins de Paris* contains pictures and china. First wall, left of door, has a wall-case containing engravings of Voltaire, above which hang three pictures of him, his tobacco-box, and boxes with portraits of Voltaire and Rousseau, and the latter's inkpot. The second wall contains a picture of Rousseau and two curious fans, with pictures of Les Halles and the Rue St. Antoine, in the seventeenth century. On the Third Wall hangs Largillière's *Portraits d'Echevins* (sheriffs) of Paris. This room was the ante-room of Mme de Sévigné's apartments, and preserves the seventeenth-century wood work.

Beyond the staircase are Rooms I., II., III., IV., V., all devoted to the topography of Paris, and full of the most interesting pictures, engravings and sketches worth careful attention. In Room I. there is a general view of Paris in 1588, in Room II., drawings by Rogirenet, a case on the right of admirable drawings by Hoffbauer, engravings by Israël Sylvestre; left, the Procession of the Ligue, school of Pourbus, and, right, a general view of Paris in 1650.

Room VI. has pictures of the same type by Dagnan, Houbron, Michel, and others, and in the window case a tea service dating from the Consulate, with illustrations of Paris painted thereon. The second window has Sèvres

china of the Revolutionary period. By the third wall is placed the historic collection of snuff-boxes given by M. Alfonse Maze.

Room VII., the *Salle Dangeau*, contains the funeral effigy of Henri IV., made in wax by Michel Bourdin. The ceiling was brought from an old house in the Place des Vosges.

Room VIII., *Salle de la Ligue*, has on the wall, left of entrance, a picture of the Procession of the Ligue in 1590, the picture being of the sixteenth century French school. Below, in a case, is a caricature of the procession and orgy of the Ligue, executed about 1625.

In the central case is the collection Bernard Franck, containing miniatures of Prince Borghese, Elise Bonaparte, General Massena, and historic sabres, among them that of Napoleon. The last wall has Claude Chastillon's *Roman des Chevaliers de la Gloire*.

The Staircase has on it street signs and ornamental ironwork.

Room IX., the *Galerie de la Révolution*, has in it portraits and pictures referring to the period. Left wall, death mask of Mirabeau, case of official insignia of functionaries of the period, a case of china, plaques and miniatures. Third case, Sèvres china, including a cup and saucer with scene at the Guillotine. Bust of Alfred de Liesville, creator of a Musée Révolutionnaire. Case of Sèvres china with, above it, busts of Barra, Malesherbes, and Viala. Returning down the window wall, there is a painted mask of Voltaire, very horrible, cases of portraits and documents, and jugs with Revolutionary symbols.

Room X. is decorated with woodwork from the mansion of the Stuarts, and is a handsome panelled room with a fine ceiling. It contains eighteenth-century china, a bust of Delille by Pajou, the arm-chair in which Voltaire died, a window case of small objects of the Revolutionary period, among them Marat's snuff-box shaped like a Cap of Liberty, and the mechanical chair which belonged to Couthon, a member of the Convention.

Room XI., *Galerie de la Révolution*.—Left wall, clock designed to satirize *La Folie Révolutionnaire*, case of Civil and Military decorations. Portraits of Desmoulins, Chénier, Mirabeau, Saint-Just, a picture of the *Fête de l'Être Suprême* held on the Champ de Mars in 1794. A portrait of Marat, and near it David's picture of him after his assassination. Two curious cases of satirical fans, a case of watches, buckles, decorative buttons, cards, and metal Caps of Liberty. On the right wall the third case contains Marie Antoinette's signature, and that of Mirabeau, Robespierre and Chénier. The fourth case contains documents relative to execution of Louis XVI.

Room XII., *Salle de la Bastille*, has in the centre case a model of the Bastille, made from the stone thereof, views of the Bastille, a charming little picture *Départ pour le siège de la Bastille*, fans with pictures of its storming, keys from the Bastille, the last order signed by Louis XVI., *Lettres de Cachet*, both forms for going out and coming in; and documents relating to Latude and the Marquis de Sade. Wall, left of entrance, back bindings and playing cards, and the constitution of 1793 bound in human skin. Above it a table of the Rights of Man, intended to be placed above the chair of the President of the Convention, and a curious picture of the taking of the Bastille. Third wall, Vestier's portrait of Latude, below it a case of the objects which aided him in his escapes. This room was Mme Sévigné's cabinet, in which she wrote the letters dated from Paris between 1677 and 1696.

The rooms of the second floor were unfortunately closed in the spring of 1911. A visit to the Archives Nationales is a fitting supplement to this museum.

CARROUSEL.—See *Arc de Triomphe du Carrousel*.

CATACOMBS.—Shown the 1st and 3rd Saturday in the month at 3.45. For permission, write, with stamped envelope for reply, to the *Direction des Travaux de Paris, Hôtel de Ville*. The visit begins in the Court of the W. Pavilion in the Place Denfert Rochereau (p. 243). The

necessary candles are sold by hawkers outside. These vast subterranean quarries, covering over 1400 metres, which date at least from the Roman period, are now one huge burial place, containing the bones taken from the cemeteries of Paris. The contents of the Cemetery des Innocents were the first to be placed here in 1751.

MUSÉE CERNUSCHI, 7 Avenue Vélasquez. Open free Thursday and Sunday, other days, entrance 1 franc. Closed Monday, open Tuesday after 12.30. Other days open 10 to 4 in winter, 10 to 5 in summer.

This very attractive museum, only less valuable than the Musée Guimet, contains a fine collection of Chinese and Japanese bronzes and china, left to Paris by M. Cernuschi, and housed in his house. The museum was opened in 1898. On the exterior of the house the words *Février* and *Septembre* are inscribed, which refer to the fall of the Bourbons and Napoleon III. The bust of M. Cernuschi is placed at the head of the stairs.

The two rooms on the ground floor contain Chinese and Japanese porcelain, and on the first floor are five rooms housing the remarkable bronzes, of which there are over 2400. In the first room is the fine eighteenth-century Japanese portrait statue of a seated man; while in the large room is the beautiful "Buddha de Mégouro," thought to be a reproduction, made in the eighteenth century, of a Japanese figure dating from the eighth century. "It is a marvellous embodiment of the unchanging and the unmoved, of the ideas by which so many races of men have tried to symbolize the infinite. We seem to stand in the presence of all that is ultimate, expressionless, emotionless. The figure is the very essence of omnipotent fate."¹ Behind the statue is the frieze from the Pagoda at Yeddo. On the right are Chinese bronzes, among which are examples dating from the Tchou dynasty, and to the left Japanese bronzes. It is a small museum, just large enough to be enjoyable.

¹ Grant Allen's *Paris*.

CHAMBRE DES DÉPUTÉS.—The Chambre des Députés is housed in the Palais Bourbon, on the Quai d'Orsay, facing the Pont de la Concorde. The Palais Bourbon was built in 1772 by Girardini for the Dowager Duchess of Bourbon. The disappointing Greek façade on the Quai d'Orsay was added in 1804, by the architect Poyet; the bas-relief in the pediment is by Cortot. The great court and façade opening on the Place du Palais Bourbon, which has more character, is part of the original construction, which is, however, largely disguised under the later additions. After the death of the Duchess of Bourbon in 1743 the Prince de Condé succeeded to the property in 1784; it was, however, confiscated in 1790, as emigrants' property, and received the name *Maison de la Révolution*.

In 1795 a hall was built for the Council of the Five Hundred, which continued to be used until 1814, when the Prince de Condé had his property restored to him. He granted the use of it to the Chamber, and in 1827 the government purchased the building. The *Salle des Séances* was built in 1829 by Poyet.

It is only open as to the interior when the députés are not sitting, though it is sometimes possible to obtain an order for a debate by applying at the British Embassy. Among the rooms are the Salle des Pas Perdus, which has a fine ceiling by Horace Vernet, and the Salle des Séances. This last fine room has, above the President's seat, a Gobelins tapestry, after Raphael's School of Athens. Below it is Lemot's bas-relief of History. The statues are by Pradier. The orator of the moment takes his place below the President, facing whom are placed, on the right, the Liberals, the Reactionaries and the Radicals, who gradually shade off towards the Socialists on the President's left. The galleries are reserved for the Corps Diplomatique, who occupy the centre section, the President of the Republic and other people who have an official right to a place, the press and the public.

The *Salle des Conférences*, with its fine chimney-piece, has a ceiling by Heim, while the ceiling of the library is

painted by Delacroix. It contains an interesting case of medals connected with the Chamber. The *Salle Casimir-Périer* contains statues of General Foy, Casimir-Périer, Mirabeau, and Bailly, and a striking bas-relief by Dalou of the scene at Versailles on 23rd June 1789.

The *Salle du Trône* has paintings by Delacroix. The fine *Salle des Fêtes*, the antechamber of which contains pictures by Delanoy and Sebron, has in it some charming pieces of Gobelins tapestry. The room in which the public await any deputy with whom they have business contains Decelle's picture of the Chamber sitting, and Guillonet's *La Jeunesse de France au Tombeau de Gambetta*.

The Palais de la Présidence to the W., on the Quai d'Orsay, has been the residence of the President of the Chamber of Deputies since 1832. It was built by Aubert, and made to form part of the Palais Bourbon under the Prince de Condé.

The next building is the Ministère des Affaires Etrangères, built in 1853 by Lacarnée. It forms a residence for the sovereigns who visit Paris, and was last occupied by the Queen of Holland in 1912.

CHAMP DE MARS.—This fine open space, which extends from the Seine to the Ecole Militaire (p. 104), was turned into a garden in 1908; a garden of stiff lines, and regularly disposed trees; though near the tour Eiffel it forms a charming space with grass and shrubs. A battle is said to have taken place here in 888 between the Normans and the Parisians. In 1770 it was laid out to form a field for the military exercises of the École Militaire. The Exhibitions of 1867, 1878, 1889 and 1900 have all been held here. Here also have been unrolled a whole series of interesting scenes, among them the first balloon ascent in 1783, and the Fête de la Fédération on 14th July 1790, where Louis XVI. and his people swore fidelity to the Constitution amid amazing enthusiasm, 300,000 people are said to have been present. An immense altar, the *Autel de la Patrie*, was erected, and a solemn mass celebrated.

The revolutionary festival of the Supreme Being was held on 8th June 1794, the distribution of eagles by Napoleon to the French army in 1804, and again in 1815, and the distribution of white flags by Louis XVIII. in 1816.

CHAMPS ELYSÉES.—The Champs Elysées were designed by Le Nôtre under Louis XIV. in 1670, and were crown property until 1792 when they were taken by the State. In 1828, under Charles X., they were handed over to the Ville de Paris. The open spaces of the Champs Elysées extend to the Rond-Point des Champs Elysées, but the Avenue des Champs Elysées stretches from the Place Concorde to the Arc de Triomphe de l'Etoile, the part beyond the Rond-Point being flanked by fine houses. The Grand Palais and the Petit Palais lie on the left.

Now the Champs Elysées, on which the Prussians camped, form a fashionable promenade, highly entertaining on a summer's afternoon. "Roundabouts" and a guignol are laid out for the children, and among the trees are restaurants and music halls. Very beautiful by day, most beautiful on a summer night.

CHAPELLE EXPIATOIRE.—Open 12 to 4. This building, on the Boulevard Haussmann, is externally of quite amazing ugliness, but it is nevertheless interesting. Built by Percier and Fontaine on the site of the Cemetery de la Madeleine de la Ville l'Evêque, and begun in 1815, it was designed to consecrate the spot in which Louis XVI. and Marie Antoinette were buried. The chapel and enclosure were built at a cost of three million francs.

About 2830 people, beheaded on the Place Concorde, were buried in this cemetery, among them Madame Elizabeth, Madame Roland, Desmoulins, Malesherbes, Madame de Lamballe, Danton, and Bailly. Under the grass plots of the enclosure the bones of those found in the cemetery have been placed, while the nine tombs on either side contain the remains of the Swiss Guards



THE CHAMPS ÉLYSÉES



COURTYARD OF THE MUSÉE CARNAVALET

who fell at the Tuileries on 10th August 1792. Facing the chapel the round-headed tomb on the right, the last, is that of Charlotte Corday, the corresponding tomb on the left, that of Philippe Egalité. The site of the chapel was bought by an ardent Royalist in 1796; he guarded the site of the king's tomb by planting a tree, and gave the land for this building.

In the chapel is a statue of Louis XVI., the only one in Paris, by Bosio. Below it is inscribed his will. The statue of the queen, with Madame Elizabeth as Religion comforting her, is by Cortot. Below it is her last letter to Madame Elizabeth. Above the door is Gerrard's allegorical representation of the removal of their remains to St. Denis, the bearer being Charles X. The marble tomb in the crypt marks the spot under which the king was buried, according to the official reports of the period, in a coffin costing six francs. In 1815 his remains, and those of the queen, were removed to St. Denis. At intervals Radical Deputies demand the destruction of this ugly building, but it is much to be hoped that that respect which Paris now shows for her history will prevent this act of vandalism.

CHURCHES.—See Carmes Déchaussées, Invalides, Madeleine, Notre Dame, Notre Dame de l'Assomption, Notre Dame de Bonne Nouvelle, Notre Dame de Consolation, Notre Dame de Lorette, Russian Church, Saint Augustin, Saint Etienne-du-Mont, Saint Eustache, Saint Germain-l'Auxerrois, Saint Germain-des-Prés, Saint Gervais, Saint Joseph-des-Carmes, Saint Julien-le-Pauvre, Saint Laurent, Saint Leu-Saint-Gilles, Saint Louis en l'Ile, Saint Médard, Saint Merry, Saint Nicolas-des-Champs, Saint Nicolas-du-Chardonnet, Saint Paul et Saint-Louis, Saint Philippe-du-Roule, Saint Pierre-de-Montmartre, Saint Roch, Saint Séverin, Saint Sulpice, Saint Thomas-d'Aquin, Saint Vincent-de-Paul, Sainte Chapelle, Sainte Elizabeth. For Sainte Geneviève, see Panthéon and St. Etienne. Sainte Marguerite, Sorbonne, Temple Ste. Marie, Trinité, Le Val de Grace.

CITÉ, see *Ile de la Cité*.

MUSÉE DE CLUNY.—The Hôtel Cluny, 24 Rue du Sommerard—open 11 to 4 in winter, 11 to 5 in summer; closed on Monday; Tuesday, 1 to 4—in which are housed the collections of the *Musée des Thermes et de l'Hôtel Cluny*, stands on the site of the Palais des Thermes, of which only fragments of the baths remain. These baths, Les Thermes, formed part of the palace built by the Roman Emperor Constantius Chlorus. This palace, in which Julian the Apostate was proclaimed Emperor in 360, continued to be used on occasion by the Frankish kings until the transference of their dwelling to the Ile de la Cité, when the buildings fell gradually into ruins, the only remaining portion of them being these baths, of which the sole part, not merely crumbling walls, is the immense *Frigidarium*, or hall of the Cold Baths, entered from Room VI. of the Museum. The baths were supplied with water by the aqueduct of Arcueil, of which these are remains (p. 294).

The ground occupied by this palace was sold to the Benedictine Abbey of Cluny, in Burgundy, in 1340. Their Abbot, Jacques d'Amboise, erected the present Hôtel de Cluny, designed to form a Paris house for the Abbey, about 1490, completing the work begun by Jean de Bourbon. Various royal personages have occupied the Hôtel de Cluny, among them Mary of England, widow of Louis XII. and sister of Henry VIII., and James V. of Scotland.

At the Revolution the property of the Abbey was confiscated and sold, the ultimate buyer being M. Alexandre du Sommerard, who bought it in 1833 to house his valuable art collections. After his death these collections, since greatly increased, were bought by the Government and connected with the Thermes to form the present museum, founded in 1843. The collection, chiefly devoted to applied art of the Renaissance period, and containing china, ivories, tapestry, furniture and carvings, is of the first importance.

A good general view of the beautiful Hôtel Cluny can



THE CONCIERGERIE



THE MUSÉE DE CLUNY

be gained from the steps of the Sorbonne. The courtyard, an example of late Gothic work with Renaissance features, is perhaps more interesting even than the collections within. The high dormer windows have on them the device of Jacques d'Amboise, the scallop shell, the symbol of St. James, and the Cardinal's hat and scutcheon of the d'Amboise family. The well head in the courtyard, with its beautiful iron work, and the grotesque spout are of the fifteenth century ; once the property of Tristan l'Hermite it was brought from the Manoir du Sauvage, near Amboise. The decoration and iron scroll work of the tower also repay a glance.

In the garden are mutilated statues and fragments of stonework, chiefly mediæval, and all rather sad and mouldy. Among them is the reconstructed gateway from the Abbey of St. Germain des Prés, an example of the thirteenth century ; also a Romanesque porch from the Benedictine Chapel of Argenteuil, within which is placed the marble altar from St. Pierre, in Martinique, brought here after the eruption of 1902. From the garden, as from the pavement of the Boulevard St. Michel, on which the baths abut, the exterior of the Thermes can be studied.

The rooms are entered on the right of the main wing. Here it is only possible to point out a few of the objects in the valuable collection brought together ; most of the objects are not numbered and their arrangement is often changed, but there are descriptive labels. Most of the rooms are very dark on a dull day, but ROOM VI. is always light.

The entrance hall, I., contains tapestry, carved chests, and mediæval weights and measures. A small room to the right contains a collection of boots, shoes, and patterns.

Left of the entrance hall is ROOM II., the *SALLE D'IN-AUGURATION*, in which new objects are temporarily placed. Among the cases up the centre of room are, in the second case, a fine fifteenth-century head of Christ, and a fragment of a French altar screen of the same date, with figures full of feeling. Case 3. Alb in French eighteenth-

century lace. Case 4. Moulds for making wafers for the host, thirteenth to seventeenth century, many of the designs of great delicacy. Going round the room, the wall, left of the door, has a collection of most interesting and spirited Gothic wood carvings, chiefly Flemish and German of the sixteenth century, representing Biblical scenes. Placed with them is a curious reliquary head of a saint, designed to hold her relics within it, and dating from the fifteenth century. By the second wall are two Flemish statues of the sixteenth century, and two charming sixteenth-century stone statues of St. Barbara with her tower, and the Virgin. By the second window are tiny bronze toys of the fourteenth and fifteenth century. On the third wall is the fine chimney-piece executed by Hugues Lallement in 1562. The central scene represents Christ and the Samaritan woman. Beyond the fireplace is a St. Michel of the Franco-Flemish school, late fourteenth century. On the fourth wall are interesting wooden statues. St. Florian de Lorch is very charming. The end of the first wall has further carvings of the fifteenth and sixteenth century.

The next Room, III., has, on the stand in the centre, objects from the legacy of Baron Rothschild. Among them is a beautiful French carving in alabaster, showing the Resurrection and the descent into Hell, a work of the sixteenth century. Also a group in wood of the same period, an example of the Hispano-Flemish school, with the scene on the Mount of Olives. There are also two pictures by Luca d'Olanda and Michel Wohlgemuth, and a cardinal's staff, finely inlaid in ivory, extraordinarily minute decorative work of the sixteenth-century Italian school. The window cases contain tiny objects found in the Seine. The furniture is of the fifteenth and sixteenth century. The wall, left of entrance, has between the windows a sixteenth-century French Pieta, and beyond the second window, a delicate little carved picture of the Nativity, No. 711, German fifteenth century. The second wall has a German altarpiece with charming painted wings, sixteenth century. The large central

altarpiece is a magnificent example of Flemish fifteenth-century wood-carving. On the third wall is a sixteenth-century Coronation of the Virgin, No. 380, somewhat unusual in treatment, above it a rudely carved Tree of Jesse. On the fourth wall, No. 788. is a distressingly realistic French sixteenth-century Pieta, then some cheerful Holy Women, and Mater Dolorosa, with a kneeling donor. The centre of the wall is occupied by an altarpiece of the late fifteenth century, from Champ-deuil, a wonderful example of carving. Beyond it, No. 712, is a votive triptych against the plaque, carved, but with painted wings, a Flemish piece of the fifteenth century.

The next Room, IV., has fine carved and inlaid cabinets of the sixteenth century. By the first wall, in the window cases, are plaques and medals dating from the fifteenth to the eighteenth century, French, Italian, and German. Many of them are of extreme beauty and worthy of careful notice; the portraits are especially interesting. On the second wall is the magnificent fireplace brought from a house at Châlons-sur-Marne. It is the work of Hugues Laillement, dates from the sixteenth century, and sets forth the transformation of Actæon into a stag by Diana. "Subjects from the myth of Diana are favourites with the French Renaissance artists, owing to the influence of Diane de Poitiers."¹ On the third wall are two pleasing statues of the fifteenth century, St. Barbara and St. Anthony, by Claus Sluter, or a member of his school. On the fourth wall is the story of Psyche, told in Gobelins tapestry, dating from the seventeenth century.

The corridor outside this Room (IV.) has in it a collection of gilded and carved mirrors, needle-work pictures, and wood-carving.

The small room, right of the corridor, V., contains objects illustrative of Italian and Spanish art of the seventeenth and eighteenth century. In the centre is an extremely ugly but rather remarkable Adoration,

¹ *Paris*, by Grant Allen.

Neapolitan work of the eighteenth century. On the second wall is a case of highly realistic carvings of the Spanish and Neapolitan schools; notice the Massacre of the Innocents, and the charming Holy Child at the bottom of the case. This case is worth examining and comparing with the Gothic carving of Room II. The third wall has on it some Flemish tapestry of the sixteenth century, three inlaid Spanish cabinets, and a smaller Adoration full of life despite its meretricious ugliness.

Returning to the corridor and descending a few steps, a part of the corridor is reached which is hung with unimportant French, Spanish, and Italian altarpieces, chiefly dating from the fifteenth century.

Right of the corridor is Room VI., which has in the centre a carved German *chasse* of the fifteenth century. Below it is a charming little Italian painted *chasse*, No. 1380, dated 1666. To the right of this are the four charming figures of the "*Quatre Pleurants*," among the most delightful things in the room, devised by Claus Sluter, carried out by Claus de Werve about 1412. The figures are taken from the tomb of Philippe le Hardi. Left of the central case, in front of the door leading to the Thermes, is a wooden painted statue of St. John, Italian fifteenth century, fine of its kind and standing on an admirable carved chest, on the back of which are hung two pieces of striking carving. Two virgins, one of them of the school of Pisa, fourteenth century, are placed by it. The two glass-topped cases, right of entrance, contain example of minute wood-carving of the French, Flemish, and Italian schools, dating from the fifteenth to the eighteenth century. The two similar cases, left of the doorway, have in them illuminated French books of the fourteenth and fifteenth centuries, some of them very fine; and wax portraits of the sixteenth century. On the iron column, opposite the entrance, is the Infant Christ blessing the World by François Flamand (François Duquesnoy), a charming seventeenth-century carving. Below it a sympathetic Virgin of the French fourteenth-century school. Round the room are hung the first three

pieces of the celebrated sixteenth-century Flemish tapestry which represents in ten panels the story of David and Bathsheba. On screens round the room also are hung fine examples of wood-carving, and in the corners of the room are statues of the Apostles from the Sainte Chapelle, dating from the thirteenth century. Going round the room on the wall, left of entrance, are Flemish fifteenth-century statues of St. John and the Virgin, below them a mosaic attributed to Ghirlandaio, and other mosaics of the twelfth century from St. Denis. On the second wall are two cases of sixteenth and seventeenth century medallions, and a charming Annunciation, over the door, of the French fifteenth-century school. By the third wall is the grille from the cloister of the church of Augerolles, beautiful sixteenth-century carving. Within it is placed a Virgin and Child of the twelfth century, an example of the art of Auvergne, No. 728, flanked by a Flemish Virgin and St. John, of the sixteenth century. Beyond it is an interesting wooden statuette of St. Louis; a thirteenth-century carving from Sainte Chapelle. By the fourth wall is a fifteenth-century Flemish Virgin and Child, very charming, then a buxom German Virgin and Child of the same date, and a fourteenth-century French Virgin, a touching figure.

The interior of the THERMES is entered from ROOM VI. In it are placed fragments of sculpture, both Roman and later. The first and third altars, down the centre of the room, are in fairly good condition; and slightly to the right (No. 2) is an altar dedicated by the Nautae, a guild of Parisian boatmen, to Jupiter, during the reign of Tiberius. Found on the site of Notre Dame it bears the following inscription:—

TIBERIO CAESARE AUGVSTO IOVI OPTVMO
MAXSVMO NAVTAE PARISIACI PBLICE
POSERVNT

The translation of which is:—

During the reign of Tiberius, Cæsar Augustus, the Guild of Parisian boatmen built this altar to Jupiter, best and greatest of gods.

In a recess on the right is a statue of Julian the Apostate found in Paris. A poor statue, but interesting in its place in these baths where he was proclaimed emperor. Left, in the sunken space, is a restored mosaic pavement found at Lunery, an example of Roman art in France. Fragments of mosaics, tombs, broken statues, and carvings of the thirteenth and fourteenth century are among the other contents of this hall.

Opposite entrance of Room VI. is the entrance to Room VII. Three more panels from the tapestry of Room VI. are hung here, and there are cases of lace, headgear, and clothing from the sixteenth to the eighteenth century. On the first wall, left of entrance, there is a piece of fourteenth-century embroidery from Palermo, and a remarkable piece of French sixteenth-century work. By the second wall is a fine sixteenth-century chest and a tapestry of the same date, displaying the history of St. Catherine of Alexandra. On a chest also are placed three beautiful statuettes, two of sleeping women, one of the Deserted Ariadne. This last figure, believed to be by Germain Pilon, and, perhaps, to represent Diane de Poitiers, is a fine piece of Renaissance work which was found in the Loire, near the Château of Chaumont, which was the property of Diane de Poitiers. By the third wall is the group of three modish Fates, so much appreciated as a specimen of Renaissance sculpture. It is by Germain Pilon, and is said to represent Diane de Poitiers and her daughter. The fourth wall has a curious wood-carving of the Trinity, cases of fans, and a charming shepherd, a French statue of the sixteenth century ; to which date also belongs the Venetian lantern hanging from the ceiling.

Room VIII. has cases of applied embroidery, and needlework pictures. The large case contains hangings and cloaks from the Chapel of the Ordre du St. Esprit, an Order founded by Henri III. in 1570. The walls are hung with the remaining panels of the series begun in Room VI. Left of the door are some fine alabaster carvings.



CLODION'S STATUETTE OF A FAUN WITH HIS CHILDREN

In the Musée de Cluny



ROOM IX. contains sledges, sedan chairs and state carriages of the eighteenth century, not of great interest as compared with those at Versailles.

Returning to the corridor, a staircase leads to the first floor. A noteworthy staircase, brought from the *Chambre des Comtes*, the crowned initials of Henri IV. and Marie de Médicis occur on it. The corridor above contains French, German and Italian armour, weapons, and carved ebony chests of the sixteenth and seventeenth centuries.

A door, left, admits to Room I., the gallery of Room VI. Left of door, there are French sixteenth and seventeenth century pottery, and, on the second wall a case of German sixteenth and seventeenth century ware. The centre of this wall is filled by a gracious ironwork gateway, an example of eighteenth-century Italian art. In front of it is placed Pigalle's charming head of an infant executed in 1757, and the two exquisite statuettes of fauns by Clodion, 1783. Beyond is a case of ware by Bernard Palissy and his school, "full of Renaissance feeling." On the third wall is a case of French and Spanish pottery of the eighteenth century, the Spanish pieces being especially good. The centre of the wall is covered with large examples of Rouen ware of the seventeenth century. The next case contains eighteenth-century Rouen ware. By the fourth wall are, in the first case, Nevers ware, seventeenth century; in the second, seventeenth-century Delft ware, much of it very delightful. The last part of the first wall has weapons of the fifteenth, sixteenth, and seventeenth centuries, German and Swiss ware and Renaissance tiles. The cases placed round the edge of the gallery contain, going left of the door, a case of porcelain, Saxe, Vienna, Frankenthal and Berlin, chiefly eighteenth century. In the second case are some charming pieces, the tomb of a bird and another terra cotta, both attributed to Clodion, Le Fils de Rubens, a very human child, by Cyffle, and delightful dancing children. In the third case is Sèvres and Zurich china of the eighteenth century; the fourth, fifth and sixth cases contain French ware.

Opposite the door of Room I. is the door of Room II., the gallery of Room VII. The doorway, a church door from a church on the Loire, dates from 1650. The wall, left of door, has on it beautiful Italian ware of the fifteenth, sixteenth and seventeenth centuries, from Castelli, Castello, and Venice. On the second wall, case of sixteenth-century Urbino ware. In the centre of the wall, fine examples of Della Robbia ware, glazed Florentine majolica of the fifteenth and sixteenth centuries. On the third wall is a case of sixteenth-century Italian ware, from Urbino, and a case of ware of the same date from Castel Durante and Gubbio. On the fourth wall is further Italian ware, very beautiful in colour and design, but indeed the collection in this room is a splendid one.

Room III., right of Room II., has on the entrance wall the tapestry of the Lady with the Unicorn, a series brought from the Château de Boussac, and dating from the last half of the fifteenth century. This tapestry, which Mr Grant Allen considers the finest in Paris, and describes as "a triumph of virginity," the unicorn being the symbol of chastity. Above is a tapestry of the same date setting forth the martyrdom of St. Etienne, whose church is so close. By the second wall is a case of French, Venetian, and German glass of the fourteenth century, a case of French goblets, with the arms of France, and Arabic glass. On the centre of the wall is a twelfth-century German altar piece, and beyond it two cases of German, French and Venetian glass, dating from the sixteenth to the seventeenth century. Above, on the wall, hang six enamelled plaques, brought from the Château de Madrid (p. 62). By the third wall is Venetian glass and inlaid furniture, while the fourth wall has the immense fireplace brought, with the ceiling, from a house at Rouen; it dates from the Renaissance and represents the story of the Casa Santa at Loreto. The cases up the centre of the room have, working from the fireplace end, in the second case, French, Italian, and German "*Baisers de Paix*" of the fifteenth and sixteenth centuries; in the third case, reliquaries in metal, French

thirteenth century. The fourth case contains delightful examples of metal work, among them a fifteenth-century reliquary head, and, No. 5015, the Chasse of St. Anne, made by Hans Greiff of Nuremberg. In the fifth case are metal and enamel crucifixes, the earliest dating from the eleventh century. The sixth case contains Limoges enamels of the thirteenth century; the seventh case, chasses and monstrances, French and German, dating from the fifteenth to the eighteenth century—No. 5016 is a good example.

Returning down the next row of cases the first contains very fine Venetian glass of the sixteenth century, among it marvellous painted examples. The rest of the cases are fitted with a gorgeous collection of Limoges enamels, chronologically arranged. The first case, enamels dating from the twelfth to the fourteenth century; the second case, fifteenth to sixteenth century, is chiefly filled with work of the Penicaud family, with great beauty of colour—notice especially 4578, *Le Calvaire*, by Nardon Penicaud. The third case, sixteenth century, has especially vigorous portraits and delicate work on the upper section of the case. Case four, sixteenth and seventeenth centuries, is filled with signed work, among it Martin Didier's *Marie de Médicis*. The fifth case contains sixteenth and seventeenth-century enamels. These enamels are all of the greatest interest, and supplement those in the *Galerie d'Apollon* at the Louvre.

Room IV., entered from Room II., has, right and left of door, fine examples of Hispano-Moresque pottery; on the second wall, Rhodian pottery of the fifteenth to the seventeenth century; on the third wall, Persian ware from the tenth to the seventeenth century; and on the fourth wall, Rhodian ware.

Room V. contains a collection of mediæval objects connected with the Jewish ceremonial. The fireplace is a French fifteenth-century one, brought from Le Mans.

Room VI. contains musical instruments, paintings on silk, three cabinets, of which No. 1451 is said to have

belonged to Marie de Médicis, leather bindings, and fine caskets.

ROOM VII., entered from corridor or Room VI., contains Flemish and German seventeenth-century furniture, and a painted ceiling.

ROOM VIII. contains a fifteenth-century fireplace from Le Mans, and sixteenth-century French furniture and tapestry.

Opposite Room VIII., on the further side of the corridor, is ROOM IX., containing furniture chiefly of the seventeenth century.

The Gothic chapel is entered from this room ; it contains fine thirteenth, fourteenth and fifteenth century stone carving, and some later examples. Especially interesting is the stone altar carving from St. Germer, "originally one of the most perfect specimens of French thirteenth-century carving."

ROOM X., approached through Room IX., contains the collection of ivories which is one of the chief glories of the Musée de Cluny. Entering by the door, which is in a line with the corridor, there is on the first wall, left, a case of Flemish seventeenth-century tobacco graters. On the second wall, the first case contains Flemish and French ivories of the sixteenth and seventeenth centuries ; the second case, of more attractive pieces, has among them some Italian ones. The third wall has, in the first window-case, plaques and triptych of the thirteenth and fourteenth centuries, fine examples. The second case contains fourteenth and fifteenth century French and Italian plaques. On the fourth wall, the first case contains delightful ivory children, chiefly Flemish, of the sixteenth and seventeenth centuries. Notice especially 1173, and Van Opstal's *L'Amour*, and his other works. The central cases contain, on the upper shelf of the first, a French virgin and child of the thirteenth century ; No. 1037, an episcopal cross, French fourteenth century ; a curious Italian (?) statuette of Justice and Crime, sixteenth century ; and an altar, German, with ivory plaques of the twelfth century, in a fifteenth-century setting. On the

lower shelf is a *chasse*, No. 1060, inset with colour, fifteenth-century French work. In the second case, on the upper shelf, is the *chasse* of St. Yved, No. 1052, twelfth century. A French fourteenth century St. Catherine, an antique Leda and the Swan, and second virgin and child of the thirteenth and fourteenth century. On the lower shelf is a Byzantine coffer, No. 1032, a Roman Crowning of a Divinity, third century, and a fourteenth-century Persian box. The other cases contain Flemish, French, and German ivories of the sixteenth to eighteenth century, a case with a triptych with scenes from the Gospels, Italian fourteenth century. No. 7227, a liturgical comb, setting forth the Adoration, fifteenth century; a French fifteenth-century strip of ivory carved with scenes from the Passion, and a case with bindings, Byzantine, of the ninth century; a consular diptych of the sixth century, and No. 1036, a beautiful plaque of a woman offering sacrifice; a Byzantine-Latin thirteenth-century binding, No. 1054, and an eleventh-century plaque of semi-conventional design.

Room II. is devoted to Renaissance objects in metal and cabinets. On the entrance wall is an elaborate sixteenth-century fireplace from a house at Troyes, having on each side of it cases of bronze statuettes. Entering by the door in a line with the corridor there is by the first wall, left, a window-case of keys of great complexity, most of them of considerable beauty, dating from the fourteenth, fifteenth and sixteenth centuries. The second and third window-cases are the same. By the second wall is a case of sixteenth-century dishes and jugs, and below it a case of sixteenth, seventeenth, and eighteenth century knives, spoons and forks. Centre of the wall, case of bells and religious objects, beyond which is a case of inkstands, snuffers, and other small objects. By the third wall is a window-case of locks and keys, an immense iron-bound chest, and a case of French and Italian door knockers of the sixteenth and seventeenth centuries. In the central cases are boxes, coffer, grotesque metal figures, flags, a fourteenth-century German lead font, also a

Banc d'Orfèvre, or goldsmith's bench, with its tools, a piece of German inlaid work dating from 1564.

Room XII. has in it objects made in the precious metals. By the first wall, left of the door, is a mechanical gilded ship, No. 5104, good work of the German sixteenth century. The first window-case contains rings of the sixteenth, seventeenth, eighteenth and nineteenth centuries. The second window-case, gold, enamel, and bronze ornaments of the Gallic, Gallo-Roman, and Merovingian age. By the second wall is a case of seventeenth and eighteenth-century seals, and on the centre of the wall the altar piece, No. 4988, given by the Emperor Henri II. to the Cathedral of Bâle, early in the eleventh century. By the fourth wall is a case of boxes, principally dating from the eighteenth century, and in the centre of the wall a case of very delightful rock crystal and jade ornaments of the sixteenth century; the Italian amber goblet is among the most curious.

The central case has in it the remarkable crowns found in 1859 at Guerrazar, near Toledo. These crowns, seventh-century work of Byzantine character, were votive offerings of the early Gothic kings of Spain, the largest being the crown of Reccesvinthus, who died in 672. It is thought that the names were inscribed on the crowns when they were given for votive offerings. The other central cases have, in the one, some rock crystal lions' heads of the fourth century, The Fall of Phaeton, No. 3309, a piece of French engraved crystal, a German thirteenth-century coffer made in crystal and precious stones, the cover of a gospel, No. 1040, fine French eleventh-century work, the ivory plaques being of different dates, the Virgin and Apostles being thirteenth-century Byzantine work, the Crucifixion being Carolingian work of the ninth century. The other case has a fine Processional cross, Italian fourteenth to sixteenth century, a curious sixteenth-century lamp to mark the hours, and so on. The walls are hung with a sixteenth-century Flemish tapestry representing the life of a lord in his castle.

COLLÈGE DES ECOSSAIS, 65 Rue du Cardinal-Lemoine.—The present buildings of the ancient Collège des Ecosais, now the Institution Chevalier, have little attraction. The ground floor used to be the cellars, the first floor showing the old level of the street; cut lower by Nicolas de Fourdy in 1685. The ante-room of the chapel (apply to the concierge) contains a monument by Garnier to James II., and the tomb of Frances Jennings, Duchess of Tyrconnel. The chapel dates from 1672.

The ancient college was founded in 1325 by David, Bishop of Murray, and the foundation was added to in 1603 by Bethune, Bishop of Glasgow. The college was suppressed in 1792.

At No. 62, 64, 66, and from the Rue Clovis, fragments of the wall of Philippe Auguste can be seen (p. 291).

COLLÈGE DE FRANCE.—The buildings of the Collège de France are situated in the Place Marcellin-Berthelot, in the Rue des Ecoles. It was founded in 1530 by François I., and in 1852 attached to the Ministère de l'Instruction publique, and is quite independent of the University of Paris. There are forty-two professorships, and the Collège gives admirable free *cours* by the learned authorities who hold them. Among the professors have been many celebrated modern Frenchmen, among them Michelet and Renan. The present buildings were built in 1778 by Chalgrin, and there are later additions by Latrouilly. In the *cour d'honneur* are statues of Budé by Bourgeois, and Champollion by A. Bartholdi. The pleasing court, opening out of the Rue St. Jacques, is adorned with busts and statuary, and a list of the professors since 1530. In the vestibule is an indifferent marble group of François I. and Marguerite de Navarre arranging the charter for the Collège, by Guillaume.

In front of the principal entrance are statues of Claude Bernard by Guillaume and Dante by Aubé.

A few steps east, along the Rue des Ecoles, is the Square Monge, backed by the wall of the Ecole Polytechnique.

A reproduction in bronze of Houdon's Voltaire has been placed here, Etcheto's François Villon, and various bas reliefs from the Palaces de l'Industrie.

COMÉDIE FRANÇAISE.—See *Théâtre Français*.

COMMERCE, *Tribunal de*.—See *Tribunal de Commerce*.

CONCIERGERIE.—Shown on Thursday from 9 to 5. For permission, apply with stamp enclosed, to the Préfecture de Police, 1^{re}. Division, 3^{me}. Bureau, porte 72.

The Conciergerie, now a prison in which prisoners awaiting trial are kept, is the oldest prison in Paris, and originally formed the prison attached to the Palace. It gained its sinister reputation as “an antechamber to the scaffold” during the Revolution, though “every political movement, every religious passion has contributed to the horrors which mark the annals of this institution.” It owes its name to having had in it the residence of the concierge of the Palais, who had charge of the royal prisoners.

Among the horrible scenes connected with the Conciergerie was the massacre of the prisoners, among them the Count d'Armagnac, Constable of France, by the Cabochiens in 1413. Among the prisoners confined here were Olivier IV. de Clisson, Olivier le Dain, Montgomery, Ravailac, Damiens, and during the Revolution, Marat, Beauharnais, Danton, Desmoulins, Madame Elizabeth, Madame Roland, Madame Récamier, Madame du Barry, Charlotte Corday, Bailly, the Girondins, Robespierre, and St Just; Maréchal Ney, Prince Napoleon, and the poet Henri Chenier have more recently been imprisoned there; but it is the name of Marie Antoinette which stands out as the prototype of all the misery held within these walls. During the Revolution over 1000 people were sometimes imprisoned at the same moment.

Much of the building was burnt down in 1776, but the buildings which remain, and which form part of the

Palais de Justice, date in part from the reign of St. Louis. The entrance is on the Quai de l'Horloge near the pointed towers, which are so conspicuous. The one nearest the Tour de l'Horloge is the Tour de César, the next being the Tour d'Argent. Beyond them is the Tour St. Louis, or Bon-Bec, in which the torture chamber was placed. These towers and certain rooms in the interior are, with the Sainte Chapelle, the oldest part of the Palais de Justice. The old entrance, used during the Revolution, was on the right of the staircase in the Cour de Mai.

The first salle shown in the interior is the Salle des Gardes, which formed part of the palace of St. Louis. Beyond it is the noble Salle St. Louis, of the same date; the Cuisine St. Louis is not now shown. From the corridor beyond a view is gained of the Cour des Femmes, in which the prisoners of the Revolution took their exercise. At the end of the corridor on the left is the door through which they passed to their death.

Marie Antoinette's cell, which is now shown, is described differently by different authorities. It is generally thought that the cell was then even smaller, and the window also, but it is also claimed that it was larger. The queen occupied this cell from 5th August to 15th October 1793. The monument was erected in 1816, by Louis XVIII. The tiny cell lying between that of the queen and the chapel is that said to have been occupied by Robespierre.

The chapel, the so-called Hall of the Girondists, now forms a small museum. Three pictures of the queen, in her cell, receiving the consolation of religion, and saying farewell to her family in the Temple, a picture of Henri Chenier, the queen's chair, her crucifix, the old door of the Conciergerie, and the lock of Robespierre's cell, are among the relics.

The door on the right of people facing the altar, is that through which the victims passed to the September Massacre of 1793. The "feast" of the Girondins, and their last night, were in this chapel.

CONSERVATOIRE DES ARTS ET MÉTIERS, 292 Rue St Martin.—The *Musée de Prévention des Accidents du Travail et d'Hygiène Industrielle*, and the important *Musée Industriel du Conservatoire*, are open from the 15th of October to the 15th of April, on Sunday and Thursday from 10 to 4, on Tuesday, Wednesday, and Saturday from 11 to 3. From 16th of April to the 14th of October they are open on Sunday and Thursday from 10 to 4, on Tuesday, Wednesday, and Saturday from 12 to 4.

The Conservatoire des Arts et Métiers is designed to supply a place where new inventions and machinery can be seen and instruction given; free *cours* are held in the amphitheatre. The nucleus of the collection was the machines bequeathed to the government before the Revolution by M. Vaucanson; the Conservatoire was established by a decree of the National Convention in 1794. In 1799 it was installed in the buildings of the Royal Priory of St. Martin des Champs, which was founded in 1060 by Henri I., and suppressed in the Revolution.

Part of the buildings remain, though much was destroyed by the monks themselves, afflicted by a craze for the classical style. The Church of St. Martin des Champs, actually the oldest ogival church in Paris, the refectory, a *chef d'œuvre* of the thirteenth century, attributed to Pierre de Montereau, and the tower are left; the rest of the buildings were restored and largely rebuilt by M. Vaudoyer from 1852 to 1862.

The fine west front of the church can be seen from the Rue St. Martin, with Dalou's statue of Boussingault in front of it. The picturesque, though ruined, south side of it from the Rue Cunin-Gridaine. At the north corner of the building, in the Rue St. Martin, is the round tower which formed part of the fortified wall of the old priory. The tower was built about 1140, the Vertbois Fountain by it dates from 1712.

In the *cour d'honneur* on the right is the library, housed in the refectory. This fine Gothic building, with its slender central columns, is decorated with frescoes by M. Steinheil. On either side of the staircase leading to the

museum, opposite the entrance, are statues of Denis Papin by Aimé Millet, and Nicolas Leblanc by Hiolle.

The museum, *Galleries des Modèles*, is of great interest and importance to the mechanically minded, and even the remaining portion of the world will find much to interest them, especially the interior of the church.

The vestibule, SALLE 1, contains modern china.

SALLE 2, on the farther side of the vestibule, is much frequented by the young, who experiment in its peculiar power of transmitting a whisper from corner to corner. Among the contents are glass and china by Emile Gallé of Nancy, Sèvres, and against the wall, Sèvres busts by Houdon.

A door right of the vestibule leads to *Salle Schneider du Creusot*, which contains models of their guns and machinery.

SALLE 4, opening out of 2 and 3, contains models connected with mining. SALLE 5, *Métallurgie*, models of machinery. SALLE 6 and 7, are also devoted to *Métallurgie*. SALLE 8, *Travail des Métaux*, has cases showing the construction of firearms, and ornamental objects in metal. A case on the right contains a bunch of natural flowers metalized by the *Electro Chimiques* process of M. Magniny, a wall-case on the right illustrates the manufacture of forks and spoons.

SALLE 9, *Travail du Bois*, has on the right wall, a case illustrating the manufacture of sabots.

SALLE 10, *Salle des Machines et Grands Modèles*, is housed in the interior of the church. The church was dedicated to St. Martin, bishop of Tours, and was attached to the important priory. The nave dates from the thirteenth century, the choir and apse being a hundred years earlier. The fine ambulatory with its double aisle is remarkable as being on a lower level than the choir, unhappily the south side of it has fallen into ruin.

Among the models shown in the church are the curious airship Avion, No. 3, the aeroplane in which Blériot crossed the Channel, and in the choir, the Pendulum of L. F. Foucault (1855) which renders visible the rotation of

the earth round its axis. Next to this is the Girographie given by its inventor, M. Brunt, in 1910; in the apse is the steam carriage invented by Gugnot in 1770.

Returning to SALLE 9, a door on the right opens into SALLE 10, *Agriculture et Génie Rural*. This room contains a valuable collection of agricultural models, and at the farther end of the room a charming case illustrating the Japanese rice culture.

SALLE 12, the *Musée de Prévention des Accidents du Travail*, contains in the *first section* objects connected with life saving at sea. The *second section* has a bust of Léon Droux by Bouverie: his widow has founded a yearly prize of 500 francs for the best device of the year, for saving or protecting life. The *third section* has interesting apparatus for firemen.

SALLE 13 contains building materials and tools.

SALLE 14, the door of which is opposite the door of SALLE 13, contains *Matériel et Modèles de Travaux Publics, Céramique Monumentale*. At the end of the gallery are some model theatres, illustrating lighting and other points.

SALLE 15, which can be entered from SALLE 13 or 14, contains models of *Travaux Hydrauliques*.

SALLE 16, *Charpente, Planchers, et Combles, coupe des Pierres*, contains wooden constructions, models of stair-cases and arches.

SALLE 17, *Géometrie, Perspective*, has interesting and instructive exhibits.

SALLE 18, *Matériaux, Art des Constructions*. Central case contains fine locks and keys.

SALLE 19, *Arts de Précision*.

SALLE 20, *Horlogerie, Astronomie, Géodesie*. By the left wall is a case of all the mechanical toys the *Bonshommes Martin* put on the market since 1878. There are also fine clocks of various periods, and a case of terrestrial glasses, some very decorative, especially No. 1397.

SALLE 21, *Poids et Mesures*, is the last room before returning to the staircase; it contains cases illustrating systems of weights and measures. The staircase, built

in 1786 by J. Antoine, was remodelled by Léon Vaudoyer and Ancelet. At the head of the staircase is Allar's *Isis Unveiled*.

At the head of the staircase also is SALLE 23, containing examples of modern mosaics, ironwork, and bronzes, with the moulds in which they were cast.

SALLE 24, *Mécanique Générale, Chemins de Fer, Navigation*, has models of windmills, water-wheels, hydraulic machinery, steam engines, turbines.

SALLE 26, *Physique*.

SALLE 27 and SALLE 28, *Physique Générale*.

SALLE 29, *Physique Générale Acoustique, Optique, Télégraphie, Téléphonie*.

SALLE 30, *Physique*.

SALLE 31, *Machines-Outils*, has on the left a case of amazingly elaborate objects in wood and ivory.

SALLE 32, *Salle des Tours et Machines-Outils*.

SALLE 33, *Céramique et Verrerie*, contains china and glass, a remarkable glass lion, and a case which shows the process of enamelling.

SALLE 34, also contains china and glass.

SALLE 35, *Verrerie*, contains machinery for glass making.

SALLE 36, *Céramique*, contains old china, some of it English, machines, kilns and moulds used in the manufacture of china.

SALLE 37, *Teinture*, objects connected with dyeing.

SALLE 38, *Chimie Industrielle*. This room, devoted to industrial chemistry, has in it the objects from the laboratory of Lavoisier.

SALLE 40, *Typographie, Gravure, Lithographie, Photographie*.

SALLES 42, 43, 44, 45, are devoted to Photography.

SALLE 46, *Chimie Industrielle*, distilling and other trades are shown here.

On the second floor, SALLES 50 and 51 have heating and lighting apparatus. SALLE 52, ancient and foreign calculating instruments.

The Square des Arts et Métiers, in front of the Conservatoire, was created in 1863. The basins on each side

have figures of Agriculture and Industry, by Gumery; Commerce and Art, by Otten. The marble column, which supports a Victory by Crauk, was erected to commemorate the victories of the Crimea.

DUTUIT COLLECTION. See *Petit Palais*.

ECOLE DES BEAUX-ARTS, 14 Rue Bonaparte. Open 12-4 Sunday, or on a week-day on applying to the concierge.

The Ecole des Beaux-Arts was opened in these buildings in 1816, on the site of the Convent of the Petits-Augustins which was suppressed in 1790. In the interval the buildings were filled by the architectural remains, tombs and so on, brought together for safety by Lenoir, whose bust is on the front of the Château d'Anet, and known as the Musée des Monuments Français. The school which is intended for the study of painting, architecture and sculpture contains nearly 2000 pupils. The *Prix de Rome* is given by this institution.

The new buildings are the work of Debret and Duban. The first court contains fragments of Renaissance sculpture, a mosaic by Balze and on the right the portal of the Château d'Anet, a fine piece of early French Renaissance architecture, built by Philibert Delorme and Jean Goujon for Diane de Poitiers in 1548. The farther end of the court is formed by a part of the façade of the Château de Gaillon, built for Cardinal d'Amboise, a minister of Louis XII. The façade, which "presents mixed Renaissance and Gothic features," is all that remains of the castle, destroyed in the Revolution.

The second court contains further architectural remains, among them a stone basin of the twelfth century, brought from St. Denis. At the end of this court is the *Musée des Etudes*, containing a good collection of casts from the Antique, copies of wall-paintings from Pompeii and the Palatine. The fine façade of the building has medallions of Jean Goujon, Philibert Delorme, Eustace Lesueur, and Nicolas Poussin.

On the farther side of the collection of casts is a bronze bust of Duban, the architect, by Guillaume. To the right of this, a few steps lead to the Amphitheatre in which is the *Hémicycle*, painted by Delaroche in 1841, a celebrated picture. Facing it, is a painting done in Rome by Ingres in 1812, of *Romulus Vainqueur d'Acron*. The library is open from 1 to 5, from the 1st Oct. to the 30th of April, and from 1 to 6, from the 1st of May to the 31st of July.

The chapel in the first court, entered through the portal of the Château d'Anet, is the chapel of the convent. The first stone of it was laid by Anne d'Autriche in 1617. It now contains the *Musée de la Renaissance*, with casts and pictures. The recess has casts after Michael Angelo, while the end of the chapel has a copy of his *Last Judgment* from the Sixtine Chapel.

Next to the entrance of this chapel is the Vestibule des Ecoles, in which there is a bust of Ingres by Guillaume, and in the corridor leading through to the charming little Cour du Mûrier, a medallion of Coquart by Marqueste.

In the Cour du Mûrier is the charming *Sept Œuvres de Miséricorde*, a copy of a terra cotta, executed in 1514, for the hospital at Pistoia, and copies from the antique executed by pupils in Rome, now artists of importance. There is also a monument to Henri Regnault and other pupils of the Ecole, who were killed during the siege of Paris, in 1870. The Salle de Melpomène contains copies of old masters, and there are rooms with original pictures sent back by the holders of the Prix de Rome. This, however interesting technically, is one of the few collections in Paris which, being uncared for, is disappointing and depressing.

ECOLE DE MÉDECINE.—The Ecole de Médecine occupies a large block of buildings between the Boulevard St. Germain and the Rue de l'Ecole de Médecine. The Faculté de Médecine of the University of Paris is here, and the buildings, which also cover ground on the farther side of the Rue de l'Ecole de Médecine, contain the Musée

Broca, an anthropological museum, the Musée Dupuytren, a museum of pathological anatomy, and the Musée Orfila of comparative anatomy. The earlier face of the Ecole de Médecine, facing the Rue de l'Ecole de Médecine, was built from 1769 to 1786 by Gondouin. The façade on the Boulevard St. Germain was added in 1878.

The Musée Dupuytren is housed in the Refectory of the Convent des Cordeliers, and the exterior is worth a visit. It dates from the end of the fifteenth century, and is "a venerable fabric of Anne of Brittany's building, with sixteenth and seventeenth century adornments." The celebrated Cordelier's Club is said in varying accounts to have met in or near this hall, which is entered from No. 15 of the Rue de l'Ecole de Médecine, a street of horrible instrument-makers shops, and more horrible caricatures.

At No. 5 in the same street is the Ecole des Arts Décoratifs, founded in 1767, and worth a glance. It occupies the site of a school of medicine founded by St. Louis.

ECOLE MILITAIRE.—The Ecole Militaire was built in 1752 under Louis XV., to form a military school for 500 sons of poor nobles. The architect was Jacques-Ange Gabriel, and Lady Dilke says of the building, "standing as we see it now from the Champ de Mars, in isolated dignity, it is impossible to imagine a more gracious and courtly building. The proportions of the two wings to the main body; the proportions of the two pavilions to the noble centre, which, with its detached Corinthian columns—rising to the height of the second story, and crowned by an architrave behind which rises an attic and dome—seem, to my eyes, full of pleasure. The dignity and elegance of Gabriel's work is nowhere more brilliantly exemplified. . . ." ¹

The school was reorganized in 1776, and enlarged under the second empire, and is now the Ecole Supérieure de Guerre. Napoleon Bonaparte was a student at this

¹ *French Architects and Sculptors of the Eighteenth Century*, by Lady Dilke.

school, which was abolished by the Convention in 1793, and reopened later.

ECOLE SUPÉRIEURE DES MINES, 60 bis Boulevard St. Michel.—The valuable collections of the School of Mines are thrown open to the public on Tuesdays, Thursdays and Saturdays from 1-4.

The school of mines founded in 1783 was installed in its present quarters in 1815. The central part of the building is the Hôtel de Vendôme, built in 1707 by Jean Courtonne. The façade of this hotel facing the Luxembourg garden remains, but the rest of the building has been enlarged and altered in 1840 and again in 1852.

Just beyond this building, going S., in the boulevard St. Michel is the monument to Pelletier and Caventou, the discoverers of quinine, by Lormier.

EGLISE RUSSE. See *Russian Church*.

EIFFEL TOWER. See *Tour Eiffel*.

ELIZABETH, ST. See *Saint Elizabeth*.

ELYSÉE, PALAIS DE L'.—The Elysée Palais is now the official residence of the President of the Republic. The entrance, with a fine court, is at 51 Rue du Faubourg St. Honoré, the gardens extend through to the Champs Elysées. This hotel was built by Mollet in 1718, later enlarged by Percier and Fontaine.

Built originally for the Comte d'Evreux, it was bought by Mme de Pompadour in 1753. After her death it was occupied by various persons and finally bought by the Duchesse de Bourbon in 1786, confiscated and sold during the Revolution, finally passing into the hands of Napoleon I., who signed his second abdication there in 1815. In 1815 also, the Duke of Wellington and the Emperor of Russia occupied it. In 1850 it was the official residence of Louis Napoléon and the *coup d'Etat* was prepared from there. Under Napoléon III. it was

restored by Lacroix, and since 1871 it has been reserved for the successive presidents.

ETABLISSEMENT HORTICOLE.—This fine municipal nursery garden, close to the Porte d'Auteuil and beyond the fortifications, is thrown open to the public in the afternoon during those weeks when the azaleas are in bloom. "*Plus nombreux que les étoiles célestes, les camélias des serres de la ville,*" said Théodore de Banville, and it is not only for azaleas that the gardens are worth seeing. Special permits can be obtained on application to the Hôtel de Ville. Close to these gardens is the Parc-des-Princes (p. 232).

ETIENNE-DU-MONT. See *St. Etienne*.

EUSTACHE, ST. See *St. Eustache*.

FONTAINE DE LA CROIX DU TRAHOIR.—Placed at the corner of the rues St. Honoré and de l'Arbre-Sec is a fountain designed by Soufflot and with a nymph by Boizot. The fountain dated from François I., and was rebuilt in 1775.

Opposite, 96 Rue St. Honoré, is a home on the site of which stood the house in which Molière was born.

FONTAINE CUVIER. See p. 145.

FONTAINE DE GRENELLE.—This charming fountain in the Rue de Grenelle, No. 57, was erected from the plans of Bouchardon, who executed the figures, bas reliefs, and most of the small decoration. Critics complain with reason that water plays too subordinate a part, but in spite of this drawback the fountain is a beautiful one.

The central group represents the town of Paris with a nymph and river god, the exquisite bas reliefs represent the four seasons. The first stone was laid in 1739.

The Rue de Grenelle, especially to the west end, is a street of imposing façades, government offices, and

important private houses. No. 15, built by Brongniart; No. 36, which dates from 1681; No. 59, where Alfred de Musset lived from 1824 to 1840; No. 71, No. 73, the Maison Galliffet, built by Le Grand in 1775; No. 79, the Russian Embassy, built by Cotte in 1709; No. 110, the Hôtel Rochechouart, built by Boffrand and Lelion, now the ministère de l'Instruction publique; No. 138, built by Jean Courtonne, and No. 127, built by Cherpitel in 1740, are among the more interesting.

FONTAINE DU GROS-GAILLOU, or de Mars, 125 Rue St. Dominique.—This fountain with its classical decorations was erected by Beauvalet. The decoration bears allusion to the military hospital of Gros-Caillou which was close by.

FONTAINE DES INNOCENTS.—This beautiful fountain, erected in 1550, in the Square des Innocents, is placed in the centre of the district which is built on what was the huge cemetery des Innocents. The square was formed in 1859. The fountain, the finest piece of Renaissance work in Paris, is spoken of by Mr Frederick Harrison as being "to my mind, at least in its original form, the most perfect work of the Renaissance." The design of the fountain is by Pierre Lescot, the ornamentation and the naiads by Jean Goujon. It was originally placed at the angle of the Rues St. Denis and Aux Fers, and when it was removed from the wall to be placed in this square, a fourth side had to be added, the figures of which are by Pajou.

FONTAINE DE JOYEUSE, 41 Rue Turenne.—Built in 1687 on the site of the Hôtel de Joyeuse. A charming fountain in an alcove with a bas relief above.

FONTAINE MOLIERE.—At No. 37 Rue de Richelieu is the Fontaine Molière, erected by public subscription, finished in 1844. Built by Visconti, it has a statue of Molière by Seurre, and figures of comedy by Pradier.

No. 40 Rue Richelieu is built on the site of the house where Molière died. No. 39 is a Louis XV. house, and the house in which Diderot died.

FONTAINE DE LA PLACE LOUVOIS. See p. 243.

FONTAINE SAINT MICHEL. See p. 244.

GALLIÉRA, *Musée Brignole-Galliéra*.—Entrance in the Rue Pierre-Charron. Open 10 to 4 from the 1st October to the 31st March, and 10 to 5, 1st April to 30th September, closed on Mondays.

The finest front of the museum is that which faces the Avenue du Trocadéro, the little garden in front of which is embellished by Pierre Roche's *Fountain of April*; right, a bronze by Becquet, a group *La Terre* by Boucher; left, a bronze by Perraud and Icard's *Protection et Avenir*. Opposite the entrance is Holweck's *Le Vin*, on the farther side of the road.

The museum, built by Ginain, was designed for the Duchesse de Galliera who intended to leave her pictures to the Ville de Paris, to be housed in the building which she had already presented to the town.

Finally, however, she left her pictures to the town of Genoa, and the building has, therefore, been turned into a museum of modern applied art.

It contains studies by Puvis de Chavannes, sculpture, fine old Gobelins tapestry, fine glass, pewter, carvings, cameos, ware, miniatures, bookbindings, fans and jewellery. Periodical exhibitions of arts and crafts are given here.

GOBELINS, LES.—The State manufactory of the Gobelins, installed at 42 Avenue des Gobelins, is open to the public on Wednesday and Saturday from 1 to 3.

At present (1911), and apparently for some years to come, the Musée of the Gobelins, containing fine tapestry, will be closed owing to extensive rebuildings. The workshops only are open.

Jean and Philibert Gobelin, "*marchands teinturiers en écarlate*," who have given their name to this quarter, had their atelier here at the end of the fifteenth century, on the edge of the Bièvre which flows past the west side of the Gobelins. It is claimed that the waters of this little stream had some peculiar virtue in dyeing. In 1601 Marc de Comans and François de la Planche, Flemish weavers, also established themselves here.

In November 1667, Colbert installed the royal manufactory of "*Meubles de la Couronne*" in these ateliers, under the direction of Charles le Brun, whose statue by Cordier is in the front court. In 1604, Pierre Dupont, the founder of a system of making carpets in the Persian and Levantine manner, obtained leave to work in the Louvre under the patronage of Marie de Médicis, and in 1615 he removed his workshop to old soapworks on the Quai de Billy at Chaillot. In 1662 this royal manufactory of *tapis de la Savonnerie* was placed under the same direction as the Gobelins, and in February 1826 the works were installed here. The Gobelins, though it does rarely execute work for private individuals, is almost exclusively occupied in working for the nation. About 120 workers are employed, of whom half are women.

The workshops of the Gobelins tapestry are in two rooms, the Atelier du Berry and the Atelier du Nord, and others not open to the public. The worker works from the back of the tapestry, seeing the result in a mirror, and being guided by an outline drawn on the warp-threads and by a picture.

Having passed through both these rooms, and through a short gallery, the visitor descends a staircase, at the foot of which, on the right, is the workshop of the Savonnerie, in which the *tapis de la Savonnerie* is made. These carpets, of which a worker can, on an average, make one yard in a year, are worked from the front.

The chapel, a Louis XV. building, contains charming German, Swiss, French, Flemish and Italian designs for tapestry dating from the fifteenth and sixteenth centuries, busts, among them François Boucher and Le

Brun, and two tapestries of the seventeenth century after Raphael's *Heliodorus expelled from the Temple* and the *Mass of Bolsena*. In front of the chapel is a bronze of Colbert by Aubé.

Close to the Gobelins, in the Rue des Gobelins, is the Hôtel de la Reine Blanche (p. 119) and at the bottom of the same street is the squalid but picturesque Ruelle des Gobelins, by the banks of the outraged Bièvre. At No. 7, entrance at No. 9, is the attractive hunting pavilion called the Port de Julienne, dating from 1735, and elaborately decorated. It is shortly to be pulled down, when the decorative work will probably be placed in the Carnavalet.

GRAND PALAIS DES BEAUX-ARTS.—The Grand Palais, built from 1897 to 1900, was to form one of the buildings for the *Exposition universelle* of 1900. The architects were Henri Deglane, Albert Thomas and Albert Louvet, working under the direction of Charles Girault, chief architect of the two palaces in the Champs Elysées. Among the sculptors who took part in the decoration are Cartes, C. Lefebvre, Cordonnier, Gasq, and Verlet. The mosaics under the fine colonnade are by Louis Edouard Fournier, executed by Guilbert Martin.

Though the building is primarily built for exhibitions of French art, it affords shelter to the Salon des Automobiles, the Agricultural Show, and the Cour Hippique. The salon of the Société des Artistes Français, another salon held by the Société Nationale des Beaux-Arts, and the winter salon are held here.

The building covers the space between the Champs Elysées and the Seine, lying on the west side of the Avenue Alexandre III., and forms with the Petit Palais on the farther side of the avenue a fine whole, ending in the great gilded figures of the Pont Alexandre III., with the dome of the Invalides, framed by them, in the distance.

GUIMET, MUSÉE, Place d'Iéna.—Open, from the 1st October to 31st March, from 12 to 4; from 1st April

to 30th September, from 12 to 5. Closed on Mondays. The library is open during the same hours, closed on Sundays and Mondays. For the library an admission order is needed, apply by letter to the Conservateur. The small illustrated catalogue—1 franc—is a model one, and practically necessary for a proper understanding of this valuable museum.

The collections contained in this museum were given to the State by M. Emile Guimet, and arranged in Paris in 1888. The principal object of the collection is to illustrate the History of Religions, especially of the far East. It is admirably arranged to allow the religion of each race to be studied chronologically. The objects are most interesting and of great artistic value.

GROUND FLOOR, ENTRANCE HALL. Bust of Osiris, a Roman work, and ten Roman portrait busts from the Villa of Hadrian. Right of entrance hall is the GALERIE D'IÉNA, containing fine Chinese porcelain. The first section contains examples showing different processes of fabrication; the second section contains china arranged to show the order of discovery of the different colours; the third section contains china chronologically arranged.

GALERIE BOISSIÈRE. Left of entrance hall, contains fine Japanese porcelain, classed by provinces as far as possible in their geographical order from north to south. Case 1. Musical instruments. Case 1A. Pottery made by the Korobokouros, the primitive inhabitants of Japan. Case 2. Objects connected with the important ceremony of tea-making.

GALERIE SUR COUR, often closed, contains objects from the monuments of Siam and Cambodia.

FIRST FLOOR. The LIBRARY contains three statues of the Buddha Amida, the centre one being a seventeenth-century work. The books number over 30,500 volumes.

SALLE 7, a small room left of staircase is devoted to the religion of the Parsees. A model of a Tower of Silence, a Buddhist priest, are among the objects. Paintings by Régamey and Dumoulin.

GALERIE D'IÉNA, Religions of India and China. FIRST

SECTION. Brahminism. Case 1. Vidic gods. Case 2. Vichnu and Lakchmi his wife. Vichnu is an ancient divinity, the supreme god of one of the two great sects of Brahminism, the creator, preserver, and destroyer of the world. Case 3. Avatars of Vichnu. Specimens representing the ten chief avatars of Vichnu. To come on earth Vichnu took a material form, and these descents are known as his avatars. He took many forms, a boar, a tortoise, a fish and a man-lion among them. Case 4. Siva, the third God of the Hindu Trinity—Brama, Vishnu and Siva. Case 5. Reproduction of part of the temple of the Great Seringam. Case 6. Models of Temples of Brahma. Case 7. Model of the celebrated Temple of Djagernaut, a Temple of Krichna.

SECOND SECTION. Brahminism and Buddhism. Centre, bronze antique of Siva, dancing the Tandava on the body of the demon Tripurasura. Case 8. Ganeca and Karltikeya, Ganeca, the God of Wisdom, is represented with an elephant's head, Siva with four arms. Case 9. Hanoumat and Garouda, objects relating to the cult of Brahma. Case 10. Cult of Brahma. Interesting utensils and Indian paintings representing the sacrifices of morning and evening. Case 11. Cult of Brahma. Case 12. Djainism and Buddhism. Case 13. Religious objects from Java. Marionettes used in religious plays, bronze statuettes of gods of Brahminism and Buddhism. Statuette of Vichnu on the shoulders of Garouda, a rare example from the island of Bali.

THIRD SECTION. Relics of Thibet, Mongolia and Northern China. Bronze statuette of Krichna. Case 14. Objects used in the Buddhist service held in the Musée Guimet in 1898 are placed at the bottom, other objects relating to Lamaism, the Tibetan Buddhism, are in the same case. Case 15. Gods of Lamaism, fine paintings on silk of the ceiling on the palace of the Dalai-Lama at Lhasa, and the principal divinities of this cult. Case 16. Bodhisattvas and gods. Case 17. Objects used in magic and exorcism, remarkable statuette of Maha-kah, Goddess of Destruction. Case 18. The first case illustrating the

the religion of China, cork Buddhas and Bodhisattvas, very fine. Among them are eighteenth-century bronze statuettes of Sakya-Mouni, a Buddha, a chapel containing a gilded statue of the Bodhisattva Koan-In, a statue of Maitreya, and a seventeenth-century statue of Koan-In. Case 19. Bodhisattvas and gods. Fine eleventh-century painting on silk of the legend of the ogress Hariti. Case 20. Arhats, fine paintings, and statuette of Ta Mo. Case 21. Representations of the god Koan-In, the God of Charity.

FOURTH SECTION, *Taoism*. Case 22. Lesser gods, among these the gods of Fortune, the gods of Learning, and figure of Chô. Case 23. Sixteenth-century bronze of Tchoung Li, fine bronze statuette of Lan Tsai Ho. Case 24. Gods of Happiness, among them eleven wooden statues of the eighteenth century, representing the three chief gods of this group, and eight spirits. Case 25. Terrestrial divinities. Case 26. Gods of Taoism, among them fine bronze statuette of Lao Tsen, sixteenth-century work. *Confucianism*. Case 27. Statuette of Confucius, statuette of Kaon Ti, god of bronze, bronze inset with rubies.

SALLE DE JADE, contains a precious collection of Chinese jade most of which came from the Imperial Palace of Pekin. The hangings are old Chinese embroidery from temples. Case 28. Objects relating to the cult of the ancestor. Case 29. Picture in red lacquer representing the Siege of Je Pang, eighteenth-century bronze statuette of Koan Ki. Ancient porcelain statue of Tseu Kong, a disciple of Confucius. Case 30. Jade, crystal, agate, malachite. Cases 32, 33, 34 contain the sceptres of mandarins and emperors. Case 35. Objects belonging to the Emperors. Case 36. Fine jade and cloisonné. Case 37. Jade, Imperial pieces.

GALERIE SUR COUR. Religions of Indo-China, of which Buddhism is the principal.

FIRST SECTION. Cambodia.

SECOND SECTION. Case 3. Cambodia. Case 4. Laos. Case 5. Burma. Case 6. Instruments for playing religious music.

THIRD SECTION. Gilded wooden statue of Ri-Lac, statue

of Buddha, objects used in religious ceremonies. Case 8. Siam. Case 9. Annam and Tonkin. The middle of this section is occupied by a model of the temple of Ava, given to the French Consul by the high priest of Mandalay before the English captured the town. Fine statuettes of Buddhas, Bodhisattvas and saints. Case 11. Old Chinese musical instruments.

FOURTH SECTION. Shamanism and Siberian Buddhism and the popular cults of China. Case 13. Marionettes used in the sacred plays. Centre of section, Case A, Buddhas, Bodhisattvas and saints from the temple of Lamphoto at Amoy.

FIFTH SECTION. A facsimile of a Chinese temple in ivory, remarkable work. Thibetan kakemonos. In Case 13, dolls representing a Chinese funeral.

SALLE RONDE. Remarkable Thibetan paintings. Also some other objects from Thibet. Chinese mirrors (originals and facsimiles belonging to the Han and Tang dynasties, and emanating from the palace at Mukden).

GALERIE BOISSIÈRE. Beginning at the end nearest the staircase. Religions of Japan.

FIRST SECTION. Fine statue of Ida Tén, a god of prayer and calm. Case 1. *Shinto*. Case 2. Riobou sect. With Case 3 begin objects connected with Buddhism. Case 3. Objects connected with the cult, among them some used at the Buddhist service held in the Musée Guimet in 1891. Case 4. Buddhas.

SECOND SECTION. Case 6. Bodhisattvas. Case 8. Zen-Siou sect. Case 9. Tendai sect.

THIRD SECTION. A model of a Mandara, erected in the ninth century. It represents the symbolism of the Universe as it is personified by the Buddhas. Round the section are placed twelve statues in wood representing the signs of the Zodiac, and the hours of the day. Other serious and interesting statues among them are of the Yakouschi Niorai, and of Amida.

FOURTH SECTION. Cases containing objects relating to different sects, fine statues. Case 14. Japanese

legends. Case 15. Chinese legends in Japan. Case 16. Historical legends. Case 17. The Seven Gods of Happiness.

FIFTH SECTION. Portraits and statues of Buddhist priests.

SIXTH SECTION. Fine bronzed wood statues of the fourteenth century, the priest Dharma, seventeenth-century gilded wood statues of Amida. Case 20. Imperial objects. Against the wall, five wonderful paintings from the Temple of Shiba, and six bronze statues of the eighteenth century, veritable masterpieces.

GALERIE SUR COUR. Japanese Art. Kakemonos, laquer, Netsukes, combs, bronze lions from the temple of Kamakoura. Paintings, one of which, a seventeenth-century work, represents the Portuguese landing at Japan, and being received by the Jesuits, among them the superior is probably St François Xavier.

SECOND FLOOR. GALERIE CIRCULAIRE. The interesting objects found at Antinoé in Egypt during the expedition of 1896 to 1903 and placed here. The city of Antinoé was a Roman colony founded by the Emperor Hadrian. The objects shown date from the second to the sixth century, and show a curious mixture of Christianity and Paganism. On the wall there is a beautiful reproduction of a picture representing the Birth and Triumph of Bacchus, also a Greek painting of the fourth century.

GALERIE D'ÎÉNA. Pictorial art of China and Japan. Very fine examples, the Chinese on the right, the Japanese on the left.

GALERIE SUR COUR : Greece, Italy, Gaul.

FIRST SECTION. Centre. Head of a youth, a marble attributed to Lysippus. Apollo, a Græco-Roman work. Case 1. Bronze household objects. Case 2. Greek terracottas, paintings for Pompeii and Herculaneum. Case of Greek and Etruscan vases. Case 5. Greek vases and Tanagra figurines. Case 7. Gallo-Roman engraved stones and jewellery.

SECOND SECTION. Roman marbles, terra-cottas.

THIRD SECTION. Roman marbles, Etruscan pottery, Greek vases, figurines.

FOURTH SECTION. Roman marbles. Objects from Central Asia, Chaldea, Babylonia, and Assyria. Terracottas from Cappadocia.

FIFTH SECTION. Ancient Japanese arms. Engraver's stones, money, and terra-cottas from Central Asia.

SALLE RONDE. Pictures, furniture, and religious objects from Corea.

GALERIE BOISSIÈRE. Egyptian antiquities.

SECOND SECTION. Fine black porphyry statue of Osiris. White marble statuette of Diana of Ephesus, probably an imitation made in the seventeenth or eighteenth century. Vases from the royal tombs of Abydos.

THIRD SECTION. Cast of the funeral bed of Osiris, found at Abydos.

FIFTH SECTION. Sphinx in marble, two headless priests of Isis, a dignified Isis, a Roman statue.

SIXTH SECTION. Horus-Mithra, an unfinished marble statue, and Mithra Tauroctone.

HÔTEL D'AUBRAY.—12 Rue Charles V. This little hôtel, once the home of the notorious Marquise de Brinvilliers, is now occupied by nuns. The little court and garden are very charming, and the staircase in the left wing has an admirable iron balustrade.

HÔTEL D'AUMONT.—7 Rue de Jouy, now the Pharmacie Centrale. The present hôtel was built in 1648 by Le Vau for Antoine Scarron, an uncle of the poet. In 1656 the Maréchal d'Aumont bought the hôtel and caused Mansart to build a new façade. The fine court can be seen, but the interior, said to contain a staircase with a fine railing, carving, and a ceiling by Lebrun, is not shown. The back can be seen by passing under the archway of No. 21 Rue des Monnains d'Hyères.

HÔTEL DE BEAUVAIS.—68 Rue François Miron. This hôtel, a good example of seventeenth-century

domestic architecture, one of the most elegant among the hôtels of its period, was built for Pierre de Beauvais, whose wife was first femme-de-chambre to Anne d'Autriche, in 1655, by the architect Antoine Lepautre. The fine oval court with its pilasters crowned with stone marks, rams' heads, and interlaced B's is most charming. The staircase opposite the concierge's lodge is also said to be fine, but guarded by a very dragon of a concierge who forbids even a glance.

It was from the balcony of this hôtel that Anne d'Autriche, with the Queen of England, Mazarin and Turenne, watched the entry of Louis XIV. and his bride, Marie Thérèse, into Paris in 1660.

HÔTEL DE VILLE. See *Hôtel Ville*.

HÔTEL DE CHALONS.—26 Rue Geoffroy l'Asnier. This hôtel, called in 1625 the Hôtel de Chalons, and in 1659 the Hôtel de Luxembourg, has a nice seventeenth century doorway, and the court with fountain and carving is attractive.

HÔTEL DE CHARLES LEBRUN.—49 Rue Cardinal Lemoine. The façade in the court of this beautiful house is by Germain Boffrand, and the proportions and decorations are alike charming. The garden front, even finer, is now difficult to see.

HÔTEL-DIEU.—The Hôtel-Dieu, one face of which is on the Parvis Notre Dame, the other on the Quai aux Fleurs, is the largest hospital in Paris. The Hôtel Dieu as an institution dates from the twelfth century, but the present building was begun in the Second Empire. Three important professorships are attached to the hospital.

HÔTEL HEROUËT OR BARBETTE.—No. 42 Rue Francs-Bourgeois. The charming little tower of this house dates from 1528, when it was built for Jean de la Balue.

HÔTEL DE HOLLANDE.—47 Rue Vieille-du-Temple. This hôtel, a portion of the hôtel of Maréchal de Rieux, “was reconstructed in the seventeenth century, the carvings, sculptures, and decorations of this elegant little hôtel are excellent examples of late Renaissance.” The bas-relief of Romulus and Remus on the inside of the gateway should be noticed. The dials were placed on the walls by a tenant who was a director of the Royal Observatory.

HÔTEL DES INVALIDES. See *Invalides*.

HÔTEL LAMOIGNON, once the Hôtel d'Angoulême. —At the corner of the Rue Pavée and Rue des Francs-Bourgeois. This hôtel was built about 1580 for Diane de France, daughter of Henri II. Her emblems, horns, dogs, stags' heads, can be seen on the stone work. Entrance 24 Rue Pavée. The short wings were added by Charles, duc d'Angoulême.

HÔTEL DE MAYENNE.—21 Rue St. Antoine. This hôtel, dating from Henri IV., which is the only complete building in Paris from the hand of Androuët du Cerceau, was built for Diane de Poitiers, but finished for Charles de Lorraine, duc de Mayenne. It is now the *Ecole Commerciale des Francs-Bourgeois*. The dormer windows are a later addition. The red courtyard, less interesting than the exterior, has a good medallion of Frère Joseph.

HÔTEL DES MONNAIES.—11 Quai de Conti. Open to the public 1 to 3 Tuesdays and Thursdays. For permission apply by letter, enclosing stamp, to the Director de la Monnaie. A too popular spectacle, therefore crowded and very hot. The building which dates from 1771-1775 was built by Antoine, the mint being established here in 1779.

The ateliers of the mint are reached by turning under the archway in the Cour d'Honneur; the whole process of minting is shown. The **SALLE DE MONNAYAGE**, where the Thonnelier machines turn out from 60 to 75 pieces of

money per minute, is interesting, also the great machines for striking medals. The museum of the mint, reached by a staircase from the vestibule, contains a fine collection of medals and a few Napoleon relics. In the first room are medals and plaques by modern French artists, among them Coudray, Dubois, Dupré, Vernon, Vernier, Mouchon, Prud'hon, Roby, and Cariat. The two cases in front of the fireplace wall contain a collection of French coins, the window case, looking into courtyard, has the coins of French dependencies. Towards the centre of the room is a case of older French medals, one of Childeric, 458-481, and a case of American medals, struck to commemorate their great men, among them the gold medal struck especially for the French Republic by the American Nation, on the second centenary of the birth of Benjamin Franklin. There is also a case of medallions of the French presidents. This room, which is decorated in Louis XV. style, has a ceiling by Weerts, representing the Exhibition of 1889, the scene being the Pont d'Iéna.

The second room contains Louis XV., XVI., XVII. medals.

The third room contains a death mask of Napoleon, a cabinet of medals belonging to him, a small model of the Vendôme Column, and a wax model of it worth examining for the detail, which can nowhere else be studied so easily.

The fourth room contains two cases of admirable casts of medallions by David d'Angers, two cases of Sèvres plaques, a windowcase of medals by Chapu, and in the centre of the room a machine for sorting, automatically, twenty franc pieces into good, light, and heavy. Round this machine are cases of money current in all the different countries.

HÔTEL DE LA REINE BLANCHE.—17 Rue des Gobelins. This house, which legend says was the country house of Blanche of Castille, mother of Saint Louis, is as to the ground floor probably thirteenth century; the upper windows, dormer windows, and slope of the

roof suggest that they are late fifteenth or early sixteenth century. The most attractive face of the building with the charming tourelle can be seen from the gateway.

HÔTEL DE SENS.—This interesting Hôtel, bought in 1911 by the Ville de Paris, is at the corner of the Rue de l'Hôtel de Ville and Rue du Figuier. It was built about 1500, and formed the residence of the Archbishop of Sens until 1623. It is a good specimen of Gothic domestic architecture, built by the order of the Archbishop Tristan de Salançar. The staircase in the court is worth seeing, but is not at present shown. The building was once occupied by Marguerite de Navarre, wife of Henri IV.

HÔTEL DE SULLY, or *de Béthune*.—62 Rue St. Antoine. This hotel was built for Maximilien de Béthune, Duc de Sully, minister of Henri IV., by the architect Jean du Cerceau in 1624. The exterior façade gives but little idea of the attractive character of the court with its fine proportions and wealth of ornamentation. The garden façade, which is the same as the face looking on to the court, has, in addition, a small wing. In this wing Sully had his private apartments, and from it an underground passage led out to his smaller Hôtel in the Place des Vosges. One of the finest old houses in Paris.

HÔTEL DE THORIGNY.—Rue de Thorigny. This seventeenth-century hôtel, built by Lepautre, has a good court with a dignified façade. The staircase in the central block, rising from a fine hall, is worth seeing; it has moreover a good ceiling. The back, which can be seen from 1 Rue des Coutures St. Gervais, is pleasing, with wings ending in stone children, playing with strange monsters.

HÔTEL DE LA VALETTE.—2 Quai des Célestins. This hôtel, now the Collège Massillon, was built, in 1681, by the younger Mansart for Gaspard de Fieubet, Chancellor of Maria Theresa. It has since been enlarged, but remains a striking house, especially as to the red brick,



HÔTEL DE SENS



HÔTEL DE SULLY

much decorated, wing. The restoration is, however, much complained of.

Opposite the house, in a tiny garden on the quay, is a fragment of the Tour de la Liberté, a bit of the Bastille found in 1899 when excavating for the Métro, and placed here.

The Hôtel of St. Paul occupied the ground near here, the streets, Charles V., des Jardins, St. Paul, des Lions, de la Cerisaie, and de Beautreillis, preserve in their names the memory of this royal hôtel, built by Charles V., sold by François I.

HÔTEL DE VILLE.—The Hôtel de Ville, occupying a large space between the Rue de Rivoli and the Seine, and having its main frontage on the Place de l'Hôtel de Ville, is the seat of the municipal government of Paris. A government consisting of eighty members, chosen four from each arrondissement.

This municipal government has its roots far back in the past, when power lay between the hands of the corporation of the Nautes, the Parisian boatmen, who controlled practically all the water-borne commerce of Paris during the Roman occupation. Their power continued, modified by time, and during the period of the Merovingians and Carolingians the *défenseurs de la cité*, their descendants in position, had the government of the city in their hands. Under the Capetian kings the *marchands de l'eau* became the powerful body who, like their predecessors, controlled matters by their influence. The *prévôt de Paris* is seen in the thirteenth century to be a functionary chosen by the Crown to be at the head of the administration of the city and with him was associated the *prévôt des marchands*, chosen by the municipality of Paris. This form of municipal government, consisting of the *prévôt des marchands* four échevins, an alderman, and twenty-four councillors, lasted until the fall of the monarchy in 1789. Between that day and 1871 when the present system began, various plans for the government of the city were tried.

The present building of the Hôtel de Ville is the fourth. The first, which can be spoken of with reasonable certainty, is the *Maison de la Marchandise*, near the Châtelet, also called the *Parloir aux Bourgeois*, which was used in the twelfth century. In 1357 the *Maison aux Piliers*, on the site of the present Hôtel de Ville, was bought by Étienne Marcel, in the name of the municipality, to form an Hôtel de Ville. In 1533 the building of a new Hôtel de Ville began, a magnificent Hotel de Ville, full of objects of interest, most unhappily burnt down in 1871 during the Commune.

The new Hôtel de Ville, which rose on the ashes of the old, was built by the architects Ballu and Deperthes. It was decided that the new building was to resemble the old, and this decision was carried out to some extent.

The exterior of the building is decorated with 130 statues of great French men and women, while on the side facing the Place de l'Hôtel de Ville there are figures of Industry and Work, by Hiolle, supporting the clock, a figure of the Ville de Paris, by Gautherin, placed over the clock, bronze figures of Art and Science, by Marqueste and Blanchard, and on the roof, Heralds, by Perrey and Tournier. Facing the river is a statue of Étienne Marcel, by Idrac and Marqueste. Four bronze lions, two by Cain and two by Jacquemart, guard the entrances in the Rue Lobau, and on that façade also appear statues symbolical of fourteen of the principal towns of France. In the central court is Mercié's bronze *Gloria Victis*.

The interior, open in the afternoon, is of great importance in any study of modern French painting. The visitor, who is accompanied by a guide, generally begins the visit by ascending the North *Grand Escalier des Fêtes*, on each side of which are statues symbolical of Fruit and Flowers, by Delhomme. The ceiling painting at the head of this staircase is an allegorical painting by Joseph Blanc of the Republican Months.

The first room, the SALON D'ARRIVÉE NORD, has paintings of *Les Joies de la Vie*, Country Life, Love, Youth, Music, Art, Movement, Work, and Light, by



THE HÔTEL DE VILLE



ROBERT LE LORRAIN'S "HORSES OF THE SUN"
At the Imprimerie Nationale

Roll, also symbolical figures of Work, Sunset, Sleep and Dreams.

The SALLE D'ENTRÉE NORD, painted by Bonis, has on the ceiling an allegory of Nature the Inspirer and Educator. The frieze represents Physical and Intellectual exercise, and there are allegories of Natural Philosophy, Philosophy, Chemistry, and Astronomy.

The GALERIE LOBAU, with paintings by Georges Picard, has, in the cupolas, The Dream, The Birth of Paris, The Struggle, the Renaissance, Poetry, Philosophy 1789, History 1789, Science, Art, Industry, Peace, and The Awakening.

The GRAND SALLE DES FÊTES has, on the ceiling, Music, by Gervex; Perfume, by Ferrier; the *Ville de Paris inviting the World to her Fêtes*, by Benjamin Constant; Flowers, by Ferrier; Dance, by Aimé Morot. The allegorical figures of the districts of France placed over the arches are by Weerts, Ehrmann, Humbert, and Milliet.

The SALON DES CARIATIDES, with sculptures by Cugnot, contains a remarkable malachite vase given to the Ville de Paris by the Emperor of Russia.

The SALON D'ENTRÉE SUD, with paintings by Henri Martin, has on the ceiling Apollo and the Muses, and on the frieze, Painting, Literature, Music, Sculpture. The four symbolical figures represent Harmony, Sadness and Contemplation.

The GRANDE SALLE À MANGER, has paintings by Georges Bertrand. The centre of the ceiling represents the Hymn of the Earth to the Sun, round it, subjects symbolical of the Harvest and the Vintage. The sculptures are by Crauk and Barrias.

The SALON LOBAU has paintings by Jean Paul Laurens, from the history of Paris. Louis VI. granting the first charter to the Parisians; Étienne Marcel protecting the Dauphin; The revolt of the Maillotins; Henri II. and Anne Dubourg; The arrest of Broussel; The reception of Louis XVI. at the Hôtel de Ville.

The SALON DE PASSAGE has Tattegrain's Entry of Louis XI. into Paris. The great GALERIE DE LA COUR DU

SUD, forming three salons, has in the SALON DES ARTS a ceiling by Bonnat representing the Triumph of Art, Truth and the Ideal, a frieze of Music and Dance, by Leon Glaize, and paintings by other artists. The SALON DES SCIENCES has a ceiling by Besnard representing The Apotheosis of Science, Meteorology and Electricity. The frieze by Lerolle represents the research and the glory of Science. The SALON DES LETTRES has a ceiling by Jules Lefebvre, representing the Muses, Inspiration and Meditation. The frieze by Cormon, represents the History of Writing.

The SALON D'ARRIVÉE SUD, has paintings by Puvis de Chavannes representing Summer and Winter.

The GRAND ESCALIER DES FÊTES, on the south has two statues by Barrias, Song and its Accompaniment.

The SALLE DE LA COMMISSION DU BUDGET, not generally shown, has paintings by Ed. Detaille, the SALLE DE LA COMMISSION DE VOIRIE, also not shown, has paintings by Chéret, and the *Escalier d'Honneur* is decorated by Puvis de Chavannes.

HÔTEL DE LA VRILLIÈRE. See *Banque de France*.

HUGO, VICTOR, MUSÉE, 6 Place des Vosges.—Open 10-4 from the 1st October to the 31st March, and from 10-5 from the 1st April to the 30th September. Closed on Mondays and holidays (see Louvre); open only after 1-30 on Tuesdays. Admission 1 franc, free on Thursdays and Sundays. Catalogue 1 franc.

In 1902, the centenary of Victor Hugo, Paris decided to buy the house of which he had occupied the second floor for fifteen years and to make of it a museum devoted to him. It was in this house, formerly the Hôtel de Guéménée, that Victor Hugo wrote *Lucrèce Borgia*, 1833, and other dramas and poems, and thought out his *Légende des Siècles* and *Les Misérables*; and here to visit him came the most distinguished men of his day. The museum is a very interesting one.

At the entrance is a bust of Victor Hugo by Marqueste, and on the staircase a bust by Pietro Calvi. On the staircase are drawings from the illustrations for his books by Rochegrosse, Boulanger, Lix, Nanteuil, Chiffart and others.

In the ANTEROOM of the first floor are other illustrations, objects from Hauteville House, Guernsey, where Victor Hugo lived for a time, and which is now a more interesting house than this Paris home, a bronze lyre sent to his funeral by the Ligue des Patriotes, and a bust of Victor Hugo by Schoenewerk.

The SALLE DES PEINTURES, contains paintings from his books by Carrière, Fantin Latour, Bonnat, Henner, Raffaelli, Merson, Rolls, Willette, Chiffart, Grasset, Rochegrosse, Jean Paul Laurens, Cabanel and others. There is also a death mask of Victor Hugo by Dalou, a bust by David d'Angers and a bronze bust by Rodin. The carved bench with *Vive, Ama* on it was arranged by Victor Hugo to use the old panels. The table with inkpots and autograph letters of George Sand, Lamartine, Dumas and Victor Hugo is interesting, the objects were brought together by Madame Victor Hugo to sell for charity, but were never disposed of.

THE LIBRARY contains pictures, editions of Victor Hugo's books, pictures and photographs of him, first editions and copies of his books illustrated by himself.

The staircase to the second floor contains further illustration for his books, posters and a bas relief, the Apotheosis of Victor Hugo, by Henry Gros.

The ANTEROOM contains furniture designed by Victor Hugo, bust of Victor Hugo by David d'Angers, china and other objects from Hauteville House.

SALLE DES DESSINS DE VICTOR HUGO. An interesting collection showing the Master's taste for art, and his amazing imagination. Case 261 contains admirable caricatures.

SALLE DES PANNEAUX PEINTS ET SCULPTÉS PAR VICTOR HUGO. This was Victor Hugo's salon. The panels were designed, carved and painted by Victor Hugo,

the furniture came from the Salle Chinoise at Hauteville House.

ANTICHAMBRE MORTUAIRE. Drawings and furniture arranged by Victor Hugo.

LA CHAMBRE MORTUAIRE. A reconstruction of the room in which Victor Hugo died, in the Avenue d'Eylau. Among the contents is one of the last pages he wrote—*"Je représente un parti qui n'existe pas encore, le parti révolution—civilisation. Ce parti sera le XX^{ième} siècle. Il en sortira d'abord les Etats-Unis d'Europe, puis les Etats-Unis du Monde."*

The staircase leading to the third floor is hung with good caricatures of Victor Hugo.

On the third story is the Musée Intime.

ANTECHAMBER and SECOND ANTECHAMBER, drawings and photographs relating to Victor Hugo.

FIRST ROOM. Pictures and photographs of the poet's family, official robes, and other interesting souvenirs.

SECOND ROOM. Other personal objects, flowers picked by the poet at Waterloo, when he was preparing for *Les Misérables*, casts of his hand, and other remarkable objects.

MUSÉE POPULAIRE. Objects made to represent Victor Hugo, buttons, soap, pipes, cigar-boxes and many other things which show the hold Victor Hugo had on the public.

See *Place des Vosges*.

ILE DE LA CITÉ.—The Cité, the heart of Paris, the centre from which the city has grown, contains much now of interest. Notre Dame, the Sainte Chapelle, the Palais de Justice, the Hôtel Dieu and the Préfecture de Police all are installed on it. Placed on an island so like a ship, in which connection it is interesting to think of the ship which figures in the coat of arms of the Ville de Paris, nothing in Paris is more interesting than the view over the Cité from the towers of Notre Dame, from which the embracing arms of the river can be seen, with the nine bridges which connect the Cité with the mainland.

Now the Cité is largely given up to public buildings,

but "during the early monarchy, the island was the city, the home of the kings, the seat of the church, of government, and of justice, crowded with narrow streets and churches, and densely populated."¹ Gradually the population of the island grew less as the space was given up to public buildings and "at last in our day was cleared altogether by gigantic sweeps of destruction and construction."

At the west end of the island, between the two halves of the Pont Neuf (p. 247), is the famous statue of Henri IV. looking over the tiny green garden which forms the prow of the island. A statue of him was placed here by Louis XIII., only to be destroyed and turned into cannon during the Revolution. The present statue by Lemot, was put up by Louis XVIII. It is made from the bronze of two statues of Napoleon, one from the Column Vendôme, one from the Place des Victoires. The interior contains a copy of Voltaire's *Henriade*, and, so they say, a statuette of Napoleon. The bas reliefs are Henri IV. causing bread to be distributed to the besieged Parisians, and his entry into Paris. The statue is on the site of the spot where the unhappy Templar, Jacques de Molay, was burnt.

The Place Dauphine was laid out in 1608. No. 14 is one of the original houses, No. 28 is the house in which Madame Roland was brought up, No. 12 is another of the original houses, Henri IV. is said to have been entertained there.

Towards the other end of the island at 11 Quai aux Fleurs is a house supposed to occupy the site of the house in which Héloïse and Abelard dwelt. Their heads in stone appear over the doors.

At 6 Rue Massillon is a staircase dating from Henri IV. To see it penetrate through the court and passage, No. 4 and No. 2 are also worth a glance.

At 19 Rue des Ursins, a picturesque street, are poor remains of the ancient chapel of St. Aignan, it was founded in the twelfth century by Etienne de Garlande. St.

¹ *Paris*, by Frederick Harrison.

Bernard preached there, and the chapel was also used secretly for mass during the Revolution.

The Marché aux Fleurs, on the Quai de la Cité, is charming in itself, and doubly charming when it transforms itself into a bird market on Sunday morning. Close by in the Rue de Lutèce is a statue of Renaudon who founded, in 1631, the *Gazette de France*, the first French newspaper. He lived at 8 Quai du Marché-Neuf.

ILE SAINT-LOUIS.—The Ile Saint-Louis was originally two islands, belonging respectively to the Archbishop of Paris and the Canons of the Cathedral. One of the islands was the Ile aux Vaches, the other the Ile Notre Dame. These islands are said to have been the spot on which judicial duels—" *Jugements de Dieu* " took place. Under Henri IV. a chapel was built on one of the islands, which afterwards became the Church of St. Louis en l'Ile (p. 269), when, only in the seventeenth century, houses were built and the islets were united. Marie, an architect and builder of bridges, obtained a concession on these islands on condition of uniting them and building a bridge. The bridge, which bears his name, remains, and with four others, connects the island with the shore. Many of the houses he built are also left.

Among the noticeable houses remaining are the Hôtel Chenizot, 51 Rue St. Louis en l'Ile, which dates from 1730. It has a nice balcony supported on dragons, a good portal and court. The Hôtel Bretonville has been in part pulled down, part remains at No. 7 Rue St. Louis en l'Ile. In the same street at No. 2 is the Hôtel Lambert, built by Le Vau in 1680. The magnificent interior, decorated by Lebrun, Romanelle, Van Opstal and others, is no longer shown. The Hôtel de Lauzun, 15 Quai d'Anjou, built in 1657 is another fine Hôtel, both Baudelaire and Théophile Gautier occupied it. Fénelon lived at 3 Rue St. Louis en l'Ile.

On the Quai d'Orléans at No. 6 is the Bibliothèque Polonaise.

The reading room is open from 12 to 3 from 1st April

to 1st October, and from 11 to 4, 1st October to 1st April. Closed on Sunday. The Musée Adam Mickiewicz in the same building is open on Thursday from 12 to 4. It contains relics of the poet. No. 12 on the same Quai has a bas relief of Felix Arvers, born here in 1806, who leapt to fame with one sonnet.

IMPRIMERIE NATIONALE, 74 Rue Vieille-du-Temple.—For permission to see these National Printing Works apply by letter, enclosing stamp for reply, to the Director, Imprimerie Nationale. The visit is made at 2-30 on Thursday.

The court and the Horses of the Sun can be seen without an order, and the salons are sometimes shown on presentation of a visiting card. About 1600 workers are employed in the Imprimerie, and it is said that it would take an hour and a quarter to walk through the congeries of badly constructed rooms in which the work is done. The Imprimerie is shortly to be moved to new quarters, of which a model is shown in the Salon des Singes. The Hôtel will probably then be turned into a museum of printed matter. To visitors who can face from one and a half to two hours in close rooms, unbearably hot in summer, the visit may be of interest, as all the processes of printing are carefully shown.

The Imprimerie is housed, by an Imperial decree of March 1808, in the Hôtel Strasbourg, called also the Hôtel Rohan, which was built by Cardinal Armand Gaston de Rohan, Archbishop of Strasbourg. The building was erected in 1719 by the architect Delamair. In the front court is a statue of Gutenberg by David d'Angers, a copy of one of Strasbourg. Under the archway to the right, placed over what was the stables of the Hôtel de Strasbourg, are the glorious "Horses of the Sun," the work of Robert Le Lorrain.

Of the Salons the *Cabinet des Poinçons*, with its elegant gilded cornice of birds is noteworthy. In it are kept the type for various foreign tongues, among them a fine collection of oriental characters, including a complete

set of Chinese characters of great rarity. This historic room was occupied by Cardinal de Rohan of the "*Affaire du Collier*," the fourth Rohan, Archbishop of Strasbourg, to inhabit this hotel—called at one time Palais Cardinal.

The *Salon des Singes* is effectively decorated by Huet with a frieze in which monkeys appear. In the director's room there are two pictures by Boucher and a fine Boule clock.

The printing done is for government, with the occasional exception of an artistic production for which special permission has been given. The printing of the black aces and kings of playing cards, a state monopoly, is carried out here.

INSTITUT DE FRANCE, 23 Quai de Conti.—Shown Tuesday 2 to 4. Apply door D., in the second court, first floor.

The buildings of the Institute house: the Académie Française, the Académie des Sciences, the Académie des Inscriptions et Belles Lettres, the Académie des Sciences Morales et Politiques, the Académie des Beaux-Arts, the Bibliothèque Mazarin, open 11 to 4, and the Musée de Mme de Caen, entrance 1 rue de Seine, open 2 to 4 on Wednesday.

The building was constructed in 1663 by Le Vau, finished by Lambert and Orbay, to form the Collège des Quatre-Nations—a college meant to aid sixty gentlemen from Alsace, France, Pignerol and Roussillon, and organized with money left by Mazarin for the purpose. In 1793 the college was suppressed and in 1805 the Institute, consisting of the above Académies, was installed here. The buildings were altered by the architect Vaudoyer.

The east block is on the site of the notorious Tour de Nesle, which earlier formed part of the wall and fortifications of Philippe Auguste.

In the first court is the Bibliothèque Mazarin, a dignified room containing busts of Roman emperors, and at the farther end a bust of Mazarin, the original collector of the library.

The Musée de Mme de Caen contains pictures sent to the museum by students in Rome ; the sum of money Madame de Caen left for their support being conditional on their each forwarding a picture to her gallery. The money is in the hands of the Institute for distribution.

The SALLE DES SÉANCES SOLENNELLES is shown, the anterooms of which are adorned with statues, Lafontaine, Molière, Corneille by Caffieri, Racine, Pascal by Pajou, Rollin, d'Alembert, Montaigne, Mlle de Montesquieu by Clodion, and Napoleon. But the interior of the buildings is of little interest, and the visitor leaves merely with a feeling of amazement that the illustrious forty are so ill housed !

In front of the Institute is a statue of the Republic by Soitoux. On the quay to the right is placed Voltaire's statue by Caillé.

INVALIDES, HÔTEL DES.—Tomb of Napoleon, open daily, 12 to 4. Musée de l'Armée, open Sunday, Tuesday and Thursday from 12 to 4, 1st Oct. to 31st March, and from 1 to 5, 1st April to 30th September. Gallery of Plan-Reliefs, open only in June and July on Thursday, Sunday and Tuesday, with a permission granted on application by letter, stamp enclosed, to Général Directeur du Service Géographique, 140 Rue de Grenelle. This gallery contains relief plans of fortresses. *L'Hôtel des Invalides*, by General Niox, the curator, is sold.

On the left bank, opposite the Pont Alexandre III., lies the great building of the Hôtel des Invalides, with the gilded dome beneath which Napoleon lies. In front of the Hôtel, between it and the Seine, is the large Esplanade des Invalides, a dull space with trees. Immediately in front of the building is the outer court, a stiff garden surrounded by a dry moat, on either side of which are pleasant green gardens. In this outer court are the cannon forming the Batterie Triomphale, which used to be used for firing salvos of honour. Several of the cannon, all of which are of fine workmanship, were brought from Vienna after the battle of Austerlitz, eight are Prussian

cannon taken at Berlin in 1757. The unmounted cannon are chiefly Algerian pieces.

The Hôtel des Invalides was founded by Louis XIV. in 1674 as an asylum for old and disabled soldiers, and later monarchs, notably Napoleon I., did much to encourage the institution. New pensioners have not been admitted since 1906, and the number left is small.

The hôtel des Invalides is at present a "military city used for the service of the military Government of Paris and contains most of the offices of the staff," the important Musée de l'Armée is also housed in it.

The architect who built this huge building was Libéral Bruant; the first stone was laid by Louis XIV. in 1670. In 1789 the hotel was invaded by the Parisians who took from it arms to aid them in their attack on the Bastille.

The grand façade, about 200 metres in length, has over the entrance to the Cour d'Honneur, an equestrian statue of Louis XIV., supported by figures of Justice and Prudence, by Guillaume Coustou. The figures of Mars and Minerva on each side of the gateway are also by him. The four figures of slaves, or conquered nations, by the wings of the façade are by Desjardins, and formed part of the fine monument to Louis XIV. which stood on the Place des Victoires.

Round the Cour d'Honneur are the buildings which now contain the Musée. Under the arcade are frescoes, nearly ruined by wet, setting forth scenes from French history, the work of Benedict Masson. Among the statues is one to Charlet, and Pendariez's to "Podensac—La Patrie."

On the farther side of the Cour d'Honneur is the church of St. Louis des Invalides, over the door of which is a statue of Napoleon. The church, built from 1671 to 1679, was also the work of Libéral Bruant. This military church, from the gallery of which hang flags captured by the French, is striking, chiefly owing to these flags and also to the view from it into the church beyond, in which lies Napoleon. On the pillars are tablets commemorative of former governors of the Hôtel. Many

of the more important flags have been removed to the Musée de l'Armée, in all about 450 flags are housed in the Invalides. On the 30th of March 1814, before the entry of the allied army, the flags—about 1500—preserved in the church, were burnt in the courtyard by the order of the Governor, Maréchal Serurier, to prevent them falling into the hands of the allies. In 1851 also a large number were accidentally burnt, but, even so, those that remain are glorious reminders. During the Revolution this church formed the Temple of Mars. Those who lost their lives in the explosion made by Fieschi are buried in the nave. In the S.W. corner of the church is the Chapelle Napoléon, wherein are preserved the slabs which covered his tomb at St. Helena — “*Ici-gît . . . Point de Nom! . . .*” The Pall used to cover his coffin, during its entry into Paris, the coffin case used during the transport of his remains to France in *La Belle Poule*, his death mask and other objects.

The Dôme des Invalides, an extension of the church with a separate entrance in the south court, the Cour du Dôme, was begun by Hardouin Mansard in 1675, and finished by Robert de Cotte in 1705. This somewhat pompous building has statues on each side of the entrance, Charlemagne by Coyzevox and St. Louis by Nicolas Coustou. This part of the church, built to secure privacy during their devotions to the royal family, has been given up to the ashes of Napoleon and members of his family.

The high altar with its gorgeous baldachino is very fine, but the attention is concentrated on the tomb of Napoleon, sunk in the central space below the great dome.

This tomb, “almost the one work of modern art, which is at once colossal, noble, and pathetic—I mean the mighty vault beneath the dome of the *Invalides*, where the greatest soldier and the worst ruler of our age sleeps at last in peace, guarded by the veterans of France,”¹ is the tomb to which Napoleon's ashes were brought from St. Helena in 1840, on the request of the government

¹ *Paris*, by Frederick Harrison.

of Louis Philippe. The crypt designed by Visconti, has round it twelve immense figures by Pradier. The bas reliefs which surround it are by Simart. The red sarcophagus in the centre rests on a mosaic pavement, on which is inlaid a wreath of laurels with the names of his chief victories, Pyramids, Marengo, Austerlitz, Iéna, Friedland, Wagram, Moscova, Rivoli. Round the tomb are six trophies of flags captured in battle. Behind the tomb, not in sight, is a *châsse* containing the sword he carried at Austerlitz, the hat he wore at Eylau, and his collar of the Légion d'honneur. The entrance to the vault, closed to the public, is approached by steps behind the high altar ; over the door are inscribed words from the Emperor's will "*Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé.*" On either side are the tombs of Duroc and Bertrand, rightly placed near their Emperor. After seeing his tomb the visitor may like to go at once to see the objects connected with him which are placed in the Salle Turenne and Salle Louvois in the Musée Historique—a section of the Musée de l'Armée.

The chapels on either side of the crypt contain the grandiose monuments of Turenne, by Tuby and Marsy, brought from St. Denis, and that of Vauban. The chapels nearer the door contain the tombs of Joseph Bonaparte, King of Spain, and Jerome Bonaparte, King of Westphalia.

The Musée de l'Armée is divided into two sections, the first, the Musée d'Artillerie, on the west side of the Cour d'honneur, and the second, the Musée Historique, on the east side. Of their contents it is only possible to mention a few.

The MUSÉE HISTORIQUE was formed in 1895 to preserve objects bearing on the history of the French army. The entrance hall, in which are lists of the victories of the French army, has on the ceiling the drapery which formed the tent of the Empress of China, brought back after the campaign of 1900. On the right is the Salle Turenne, the old refectory of the officers of the Invalides, the contents are of the period 1792 to 1815. The frescoes

by Martin represent allegorical subjects and sieges under Louis XIV. On the left wall, the 3rd, 4th and 5th Cases contain flags of the Gardes Nationales during the First Republic and First Empire. 6th Case, flags taken in Spain and Portugal during the Wars of the First Empire. By the end wall are models of mounted soldiers of the Republic and First Empire. Returning down opposite wall, the 1st Case has trophies, among them two British flags taken at the "*Affaire de Berg-op-Zoom 1814.*" The 3rd Case has the "*Redingote Grise,*" and the hat and the coat worn by Napoleon at Marengo. 4th Case, flags of armies of the Republic. 5th Case, flags and arms of honour given for acts of bravery before the foundation of the Legion of Honour. Up the centre of room are busts of Napoleon; the 3rd Case contains arms belonging to him. At each end of the room are pictures by Detaille, representing the departure of volunteers in 1792, and the reception in the palace of the Senate, of trophies captured in the campaign of 1805.

Left of the entrance hall is the SALLE BUGEAUD. Also decorated with wall-paintings of sieges under Louis XIV. At the end of the room is an allegorical picture of his minister, Louvois, presenting the charter of the Invalides to Louis XIV. This room illustrates the period 1815 to 1870. Left wall, 3rd Case, souvenirs of generals commanding in the Crimean War. 4th Case, flags of regiments decorated from 1819 to 1870, and towns decorated for bravery before the enemy from 1814 to 1871.

On the first floor, in the vestibule left of stairs, there are drawings of French flags from the Banner of St. Martin to the present day. Left is the SALLE D'HAUT-POUL, or Salle de l'Ancienne Monarchie, in the anteroom of which are flags and plans of military fortifications. The *first room* contains a statue of Jeanne d'Arc by Legrain, and a reconstruction of her banner. The *second room*, period Louis XIV., has a statue of him by Bacci, and souvenirs of Marechal Turenne. All the rooms contain interesting pictures illustrating the period. The *third room*, period Louis XV., has military uniforms,

time Louis XV. and XVI. The *fourth room*, period Louis XV., has in the centre a pretty model of the frigate which belonged to Choiseul-Stainville, minister of marine under Louis XV., by the windows curious wooden Recruiters' signs, between the windows, flags connected with the American War of Independence.

The *fifth room* contains souvenirs of the Hôtel des Invalides from its foundation. Uniform worn by pensioners, medicine jars with the king's crest partly obliterated with the Revolutionary stamp, and portraits of the Governors.

The SALLE LOUVOIS, on the farther side of the vestibule, contains souvenirs of the Revolution and First Empire. The anteroom and *first room* contain pikes and weapons of the Revolutionary period. The *second room* has objects relating to the Consulate, 1799 to 1804. The *third room*, objects relating to the Empire, 1804 to 1815. The *fourth room* contains personal relics of Napoleon. Left of door, *first wall*, his chair and table, furniture belonging to the room he occupied at Auxonne when he was a lieutenant. Books with his name in them, which he used as a pupil at the Ecole Militaire. *Second wall*, a very interesting series of busts of him at 16, 27, 31, 35, 43, and 46 years of age; his camp bed. *Third wall*, his camp-stool and saddle. *Fourth wall*, 1st window-case documents with his signatures, 2nd window-case his travelling desk, portfolio, spy glass and other objects. The *fifth room* contains further relics of Napoleon, from Elba and St. Helena, and souvenirs of his family. On the *second wall*, left of door, his dog, the flag he used at Elba, his chess table, picture of his death-bed. By the *third wall* is the garden seat which he used at St. Helena, with the missing rail which was taken out to allow Napoleon to slip his arm through for greater comfort; and his arm chair also from St. Helena. By the *fourth wall* in the first window-case is General Bertrand's ring, with Napoleon's portrait set in it, and small personal objects, his horse Vizer, on the flank of which is stamped his initial and crown, and, in the second window-case, memorials of the

Duc de Reichstadt. A centre case contains Napoleon's death mask, a cast of his hand, and a lock of his hair.

At the head of the stairs on this floor is the GALERIE DES UNIFORMES containing a fine collection of uniforms from the Revolution onwards. At the farther end of the gallery are the uniforms of the Cantinières, the children's uniforms worn by the "*enfants de troupe des Zouaves de la Garde*," in the second Empire, and the Voltigeurs Garde Impériale. Near them are uniforms of the Franc-Tireurs des Vosges, the Garde Nationale Mobile, and the Garibaldian Armée des Vosges.

On the second story, in the vestibule, is the tent given by the Sultan of Morocco to Louis XVI., and flags and eagles of regiments of the second Empire.

Left is the SALLE LA TOUR D'AUVERGNE, containing memorials of the modern wars of France. *First room*, expedition to Morea, 1828, Spanish Expedition 1823. *Second room*, expedition of Antwerp (1832) expedition of Rome 1849, and Crimean War. A model of the scene in the Place Vendôme in 1855, when the soldiers of the Army of the Orient passed through. In the second window is a relief plan of the Siege of Sebastopol, above it models of the soldiers of different nations who took part in the Crimean War. The *third room*, devoted to the Crimean War has pictures of the battles of Traktir, Balaklava, and the taking of Sebastopol. The *Fourth room* contains objects relating to the Italian War against Austria. On the entrance wall is a bronze trophy, offered by the Italians on the occasion of the fêtes in honour of the liberation of Italy 1859 to 1909. There are also memorials of the expedition to Mexico. The *fifth and sixth rooms*, surely the saddest place in Paris, are devoted to memorials of the war of 1870-1871. Among them Mouillard's picture of Colonel Pean destroying his flag, sooner than give it up after the Battle of Metz, 1870; and the sword of honour offered by the Alsatians to Mlle Antoinette Lix, who served as an officer of francs-tireurs during the war of 1870.

On the farther side of the vestibule is the SALLE D'ASSAS,

devoted to Algerian and Colonial wars, and of less interest. *Third room*, objects relating to the Foreign Legion. *Fifth room*, expedition to China, Cochin China, and Tokin. Costumes of the Emperor of China, seized during the expedition of 1860, also his saddle. On the entrance wall the sabre of the Emperor Gia-Long of Annam, taken from his tomb near Hue, in 1885.

The long corridor, beyond the staircase, has in rooms on the left the GALERIE DES DESSINS MILITAIRES, including the collection Wurtz-Péés, drawings moulded on cardboard of uniforms of the First Empire. In the *third room* is the collection Paul Schmid, uniforms of the French army, 1845-48. At the end of the corridor is a model of the English prison of Norman Cross, where 6000 French prisoners of war were confined for 11 years. Returning down the corridor the *first room* on the left has drawings of French uniforms, the *second room* a fine collection of medals. Entrance wall a facsimile of a collar of the Order of St. Esprit, 1579. A case of foreign orders, among them those of the Order of the Bath, Russian, Italian and Greek decorations. On the window-wall are military and other decorations of the First Empire, cases of batons of the Monarchy, Restoration, First Empire, and Louis Philippe, and Medals of the Legion of Honour. The opposite wall has a picture of the distribution of Crosses of the Legion of Honour in the camp at Boulogne, August 1904. The central case contains the medals of different countries. The *third room* contains a few foreign uniforms.

The MUSÉE D'ARTILLERIE.—Catalogues. I. Antique Arms from the Age of Stone to the Merovingian Age, 75 centimes. II. Defensive Weapons, 1 fr. III. Offensive Weapons, 1 fr. 25. IV. Firearms, 1 fr. 25. V. Artillery, 75 centimes.

The Salle François I., left of the entrance, contains the most interesting pieces of armour which form such an important feature in this museum. Both the Salle François I. and the Salle Pierrefonds were refectories,

both are decorated with frescoes from the wars of Louis XIV., both contain armour, ranging in period from Charles VII. to Louis XIV.

The SALLE PIERREFONDS has, among the more notable pieces, by the left wall, G. 190. Fine engraved sixteenth-century armour. G. 187. Child's German armour, sixteenth century. G. 116. Armour of cuirassier, time Louis XIV. G. 111. Seventeenth century armour. G. 106. German armour, period Louis XIII. End of room, model restoration of the Château de Pierrefonds.

Returning down the opposite wall. G. 83. Armour, date Henri III. G. 76. Armour, period Charles IX. G. 86. Fine inlaid armour, period Henri III. G. 68. German sixteenth-century armour. G. 45. Italian sixteenth-century armour.

Up the centre, child's armour, period Louis XIII. G. 4. Armour dating from fifteenth century. G. 1. Armour for horse and rider of the same period. G. 38. German horseman's armour, early sixteenth century; left of which is the Italian armour of Jean de Médicis, 1515, right; fine German armour, 1550. 1st Case. Helmets, Italian swords, fine inlaid sixteenth-century work, among them a helmet attributed to Megsoli. 2nd Case. Horse trappings of Philip II. of Spain, beautiful inlaid work, and fine sixteenth-century German and Italian pieces. Beautiful ivory gunpowder boxes. 3rd Case. Swords, shields, inlaid armour. 4th Case. Richly worked shields. 5th Case. Fine shields and swords of exquisitely fine workmanship. 6th Case. Italian sixteenth-century armour.

The SALLE FRANÇOIS I., contains pieces of historical armour, among them, by the left wall—G. 37. Armour of Comte de la Marck, sixteenth century. G. 113. Armour, Maréchal de Turenne, later seventeenth century. G. 84. Armour of Jean de Betteral. G. 61. Armour of François de Montmorency. G. 80. Armour of the Duc de Guise, late sixteenth century. G. 92. Armour, Duc de Sully, grand master of artillery under Louis XIII. G. 82. Armour, Duc de Mayenne, late sixteenth century. G. 107. Armour of César de Vaulserre. G. 114. Armour of

Grimaldi, Prince of Monaco, late seventeenth century. G. 108. Armour, Duc d'Eperon, date 1606. G. 69. German armour of Jacques II., late sixteenth century. Wall-case of Venetian swords of the sixteenth century. Returning down opposite wall, pieces of armour thirteenth to seventeenth century. G. 79. Armour of Henri de la Tour, Duc de Bouillon, sixteenth century. G. 183. Armour attributed to Auguste de Brunswick, seventeenth century. G. 178. Armour, Louis, Prince de Condé, about 1573.

Up centre. G. 197. Armour, Duc de Bourgogne, grandson of Louis XIV. G. 188. Fine child's armour, period Henri III. G. 196. Armour used by Louis XIV., as a child. G. 124. Armour of Louis XIII. and his horse; to the right his armour and shield, to the left armour of Henri IV. G. 121. Armour of Henri III. G. 120. Armour, Charles IX.; left, case of armour Henri II. and Louis XIII., sword of Henri IV., mace of Henri II., and sword of Louis XIII.; to the right, case with François I.'s sword, gauntlets of Louis XIV., swords of Charles IX. and Henri II., and the latter's helmet. Also the gun, helmet and sword of Louis XIV. Left case, G. 119. Armour of François II.; right case, G. 118. Armour of Henri II. G. 117. Armour of François I. and his horse. G. 166. Jousting armour of Maximilian II., Emperor of Germany. G. 184. German child's jousting armour, late fifteenth century; case of Italian and German swords, ivory horn of the twelfth century, objects belonging to Henry VII. of England. Fine Italian rondelle of the sixteenth century. The second case contains Italian shields, pistolets, chiefly in wonderful inlaid sixteenth-century work. The third case contains armour, period Charles IX., Italian sixteenth-century armour attributed to Frederick V. of Bohemia; and armour, period Louis XIII. Case four has an Italian sword, helmet and shield of the sixteenth century, and the same pieces attributed to Jules Romain, very fine. Fifth case, German, Milanese and French sixteenth-century armour. Sixth case, Italian armour, date François I.

At the end of the room on the right is a small room

with horse trappings, helmets, spurs, boots and other small objects, chiefly of the thirteenth, fourteenth, fifteenth and sixteenth centuries.

The closed door at the end of the Salle François I. leads to the SALLE D'ARTILLERIE, in three rooms of which fine models of artillery and engines of war are shown, chiefly from Louis XIV. to 1858. In the first room there are, however, reconstructions of catapults and other engines of war.

Returning through the Salle François I.; and passing through the passage to the left, the SALLE ORIENTALE is reached, which contains oriental arms and accoutrements of war. The second case on the left contains a Russian sixteenth-century helmet, which belonged to Vodé, chief of the Russian army, and the helmet of Bajazet II., son of Mahomet II. The third case contains the pistols ordered by Napoleon I. to present to the Chérif of Morocco, and a beautiful Circassian helmet.

The *second room* has among its contents Sarrasine armour for man and horse, early sixteenth century, ancient Japanese armour for man and horse, chain armour each link of which carries the name of Allah, ancient Indian, Mongolian, and Japanese armour, and in a glass case, ancient costume of a Chinese general.

SALLE E., SALLE DES PISTOLETS ET DES ARMES BLANCHES, on the right of the Salle Orientale, contains pistols, sidearms, swords, halberds, maces, etc. Both this room and the next are in process of rearrangement.

On the farther side of the Salle Orientale is the SALLE DES FUSILS ET ARMES PRÉHISTORIQUES. Up the left side of the partition are fine prehistoric arms, those marked with a red spot are casts or imitations. In the last case are Roman bronze weapons. Returning down the farther side of the partition there is a case of arms used by the Gauls before the conquest.

The SALLE DES COLLECTIONS MODERNES, closed for alterations in 1911, contains modern arms, Mameluke trappings.

Returning through the Salle Orientale the COUR

D'ANGOULÊME on the left contains a statue of Gribeauval by Bartholdi, and near it the "Griffon" cast in 1528, brought from Ehrenbreitstein. Anchors brought from Sebastopol in 1855, Russian, Spanish and Austrian cannon, and hung on the wall a chain 180 yds. long, which was used by the Turks to strengthen their bridge of boats during the siege of Vienna.

The COUR DE LA VICTOIRE, on the opposite side has German (1870) and Austrian cannon (1859).

On the first floor is a vestibule hung with the tent of the Bey of Constantine, Ahmet, taken in 1837.

On the left the SALLE DES COSTUMES DE GUERRE contains most interesting reconstructions of costumes from prehistoric days up to the costume of a soldier of the Republic. Among them, ranged in their due order, life-size models, are men of the polished stone age, Greeks, Romans, among them Gladiators, Centurions, Military Tribunes, and a reconstruction of the armour of Geoffrey Plantagenet.

On the farther side of the vestibule is the GALERIE ETHNOGRAPHIQUE in which are models of the warriors of Asia, Africa, Armenia and Oceania, with their weapons.

In the gallery which surrounds the Cour d'honneur is the funeral car of Napoléon at St. Helena.

The SALLE D'HONNEUR, a room on the first floor overlooking the river, is shown only by permission of the Directeur du Musée de l'Armée. Apply by letter, enclosing stamp. This splendid room, dating from the building of the Hôtel, has on its fine panelling the emblem of the Roi Soleil. The steel latches of the windows and the other fittings are all of the same period. The room contains pictures of Napoleon I.'s marshals, among them Gros' picture of General Lariboisière and his son, before the battle of Moscow. There is also a copy of David's picture of Napoleon crossing the Alps.

JACQUES - LA - BOUCHERIE, SAINT. See *Saint Jacques*.

JARDIN DES PLANTES, *Musée National d'Histoire Naturelle*.—Grande Serre, open from 1 to 4, closed Monday and Saturday. The other greenhouses are open on Tuesday, Friday and Saturday by ticket, given gratuitously at the office of the Administration near the south-west corner of the garden. The menagerie is open from 1 to 4, Sunday and Thursday without tickets, on other days with tickets supplied by the Administration. Tickets for the Public Lectures, held in the amphitheatre, are given gratuitously on application to the Administration. The Library is open to students from 10 to 4. The galleries are open 11 to 4 on Sunday and Thursday without a ticket, and on Tuesday, Friday and Saturday with tickets provided by the Administration. The Botanical Gallery does not open until 1 P.M. The garden is open from dawn to dusk. Pavillon Georges Ville is open on Sunday, Tuesday and Thursday, from 1 to 4.

The *Jardin des Plantes* was founded by Guy de la Brosse, doctor to Louis XIII. in 1640, under the name of the *Jardin royal des herbes médicinales*. The royal menagerie was added in 1794, being moved from Versailles. Buffon and Cuvier both interested themselves in the collections. Lakanal, an illustrious member of the convention, proposed the addition of a *Musée d'histoire naturelle*, for the study of natural science.

The garden lies on the left bank of the river, and is easily reached by steamboat, or, of course, by the Métro. There are several entrances, the principal one on the Place Valhubert being close to steamer or train.

Facing this entrance, in the garden, is a statue of Lamarck by Fagel. The animals are housed on the north side of the garden, to the right of the entrance, the chief entrance to their quarters being on the right, near the end of the Allée des Marroniers, which divides the menagerie from the rest of the gardens. The galleries lie on the south side, and also at the farther end of the garden. The ECOLE BOTANIQUE, beds enclosed within an iron railing, and extending nearly the length of the garden, is in the centre of the garden. The aquatic plants are opposite

the east end of the Ecole Botanique, having Frémiet's statue of the *Dénicheur d'Oursons* in front of them. The beds left of the Ecole Botanique also contain plants of interest. In Ecole Botanique, red bands indicate plants used in medicine, green for food, blue in arts, yellow for ornamental purposes, black poison. ☉ annual; ♂ biennial.

Left of the entrance is the large GALERIE D'ANATOMIE, containing galleries of Comparative Anatomy, Palæontology and Anthropology. Over the east entrance is a group by Allar, and the vestibule contains a meretricious group by Frémiet of a struggle between a man and a gorilla. The amphitheatre has a ceiling painting by Cormon.

Passing down the south side of the garden, beyond this building is the Pavillon Georges Ville, which contains highly technical but interesting specimens illustrating the Physiology of Plants, as shown in the experiments of Professor Georges Ville.

At the end of the flower beds, which extend beyond this pavilion, is the Acacia, brought to Europe by Robin in 1601. The Galerie Botanique, Galerie de Géologie and Mineralogie and the library are at this end of the garden.

At the west end of the GALERIE DE GÉOLOGIE is a case containing steatite vases, gems, a beautiful Renaissance goblet in rock crystal, cups in agate, chalcedony and chrysoprase. By this is a wall-case containing precious stones from the crown jewels, and beyond it a wall-case of precious stones in their natural state.

At the west end of the garden is the admirable GALERIE DE ZOOLOGIE, of more general interest than the other galleries. Facing it is a statue of Buffon. The front of the building is adorned with medallions of naturalists, the first at the south end being Guy de la Brosse. At the foot of the south staircase is the bust and tomb of Jacquemont by Taluet. At the foot of the north staircase is the bust and tomb of Guy de la Brosse by Matte, and a monument by Pajou to Buffon, containing his brain, deposited here in 1870. This building contains a magnificent collection of stuffed animals, birds and fishes.



HÔTEL DES INVALIDES



THE LOUVRE

Ground floor, mammals and fishes ; first floor, birds ; and in the front gallery the amazing clock made by Robin, "*Horloger ordinaire du Roi*," in 1785. The large central room contains Vertebrate animals, Molluscs, Bivalves, Reptiles, Birds. The second floor contains the Invertebrate animals, Insects, Shells, Worms, Polypes. The Galerie Entomologie Appliquée occupies the third floor.

North of this gallery lie the greenhouses ; farther north the LABYRINTHE, a little hill clothed in trees, on the slope of which is the fine Cedar of Lebanon, planted in 1735.

To the right of the buildings of the administration is a statue of Chevreul, Professor of Organic Chemistry, by Fagel.

Returning down this north side of the garden, towards the river, the seal's pond is passed with a nymph by Telon ; to the right of which is the shabby building of the Orangery, near the portal of which is Holwecks' monument to Bernardin de Sainte Pierre. Farther down the garden is the serpent house, outside which are two bronzes, the Serpent Charmer by Marchand, and the Crocodile Hunter by Bourgeois. Near the lion house is Frémiet's *Age de la Pierre*. The collection of animals is a poor one, not well housed. Near the north-west entrance to the garden at the corner of the Rue Cuvier is the Fontaine Cuvier, erected in 1840, on the site of an older fountain built by Bernini. The present fountain is by Vigouraux, with a female figure representing natural history by Feuchères.

JEAN-SANS-PEUR. See *Tour de Jean-Sans-Peur*.

LA TRINITÉ. See *Trinité*.

LOUVRE, PALACE OF THE.—The Louvre, "the heart and core of Renaissance Paris," one of the finest palaces in Europe, is now devoted to housing the National Collections, and to Government Offices.

The origin of the palace lies in the fortress of Philippe Auguste, a fortress built to protect his wall at the point where it touched the river, in an even earlier royal hunting box, or, more probably, an earlier fortification. It is even conjectured that the name comes

from the word *Louverie* or *Lupara*, from these very wolves. Now the site of Philippe Auguste's (1180-1223) fortress can be seen marked out in white stones on the Cour du Louvre, and deep down in the substructions of the Louvre the foundations of his wall can be seen. To see these foundations, which are shown on Monday between 1 and 3, apply by letter, enclosing stamp, to the Secrétariat des Musées Nationaux, Cour du Louvre.

Charles V. added to the Louvre, and modelled it into a palace fit for the residence of a king.

But it is to François I., who tore down his predecessor's work to erect a palace worthy of his magnificence, that we owe the Louvre, "the noblest monument of the French Renaissance." Under François I., the oldest and finest part of the existing Louvre was built, the part which now forms the south-west angle of the Cour du Louvre, excluding the Pavillon de l'Horloge on the west side, and excluding the Pavillon des Arts on the south. The architect of this portion of the building was Pierre Lescot, the sculptors being Jean Goujon and Paul Ponce. The monograms H and D stand for Henri II. and Diane de Poitiers, under whom it was finished. The Pavillon de l'Horloge, with the Caryatides, dates from Louis XIII., and is the work of Lemercier.

As François I. planned his palace, this portion would have formed two complete sides of his court, but Louis XIII. planned an even more ambitious building, by which the court was to be doubled in size, thus the work already done formed only quarter of the building as he meant it to be. To him we owe then the remainder of the west wing and the angle, work executed by the architect, Jacques Lemercier.

The north side of the court, the east side, and the remaining half of the south side were built under Louis XIV. by the architect Leveau. For the frontage on the Place du Louvre, and the north and south sides of the exterior of the Cour du Louvre, the plans of Claude Perrault were carried out, but "Perrault's Colonnade," though imposing with its classical pediment and Corinthian

columns, is not in harmony with the interior of the court. All the work executed in this reign bears emblems of the *roi soleil*.

Meanwhile, the south wing, which stretches to the west of this "Vieux Louvre," was growing. The Palais des Tuileries was built by Catherine de Médicis, in 1564, and then the idea of connecting the two palaces by this wing was at once mooted, but it is only on the side facing the river that the south wing shows work of her period. Catherine de Médicis caused the ground floor of the Galerie d'Apollon to be constructed, at right angles to the Cour du Louvre, and then the Grande Galerie or Galerie des Valois, which extended from the Galerie d'Apollon to the Pavillon de Lesdignières. This gallery "still preserves almost intact its splendid early French Renaissance decoration . . . the Renaissance scroll-work and reliefs almost equal those in that portion of the old Louvre which was erected under François I. . . . Notice particularly the splendid Porte Jean Goujon, conspicuous from afar by its gilded balcony. Its crowned H's and coat of arms are especially interesting examples of the decorative work of the period. Note also the skill with which this almost flat range is relieved by sculpture and decoration, so as to make us oblivious of the want of that variety usually given by jutting portions."¹ The entresol and upper stories were added under Henri IV. But though Catherine de Médicis planned the gallery which was to connect the two palaces, it was Henri IV. who extended the work and carried the gallery on to touch the Tuileries. The work of Henri IV., west of the Pav. de Lesdignières, was rebuilt under Napoleon III.

Seen from the inner side, both the first section of the south and the north wing date from the Second Empire, and are built so as to "conceal the want of parallelism of the outer portions. . . . This recent square, though quite modern in the character of its sculpture and decoration, is Renaissance in its general architecture, and, when looked back upon from the gardens of the Tuileries,

¹ *Paris*, by Grant Allen.

affords a most excellent idea, of that stately style, as developed in France under François Ier.”¹ The architects were Visconti and Lefuel.

The north wing, which was to form the fourth side of an immense court, was begun by Napoleon I., whose work extends from the Pavillon de Marsan to the Pavillon de Rohan which was built by Louis XVIII. There the work of Napoleon III. begins and joins the Cour du Louvre.

The west side of this immense court was the Palais des Tuileries, which joined the Pavillon de Marsan and the Pavillon de Flore, and which was burnt down during the Commune on 22nd May 1871. This palace was built in 1564 by Catherine de Médicis, the architects being Philibert Delorme and Jean Bullant. Built on the site of a tile kiln it derives from that its name. Catherine de Médicis, as the result of a dismal prophecy, left her new palace for the Hôtel de Soissons, and from that time onwards the palace was only occasionally the residence of the French kings, until Napoleon I. and his successors took up their residence in it.

On 6th October 1789 the mob brought Louis XVI and his family hither from Versailles. On the 28th June 1792 the palace was attacked by the mob, and on 10th August followed the fatal day when the Swiss Guard was massacred and the palace looted. The palace was afterwards used for the sittings of various Revolutionary bodies, the Convention and the Comité du Salut Public. On the 28th of July 1830, again the mob rushed on the palace and Charles X. was forced to fly, and on 24th February 1848, Louis Philippe also retired hastily from the Tuileries.

Between the Arc de Triomphe du Carrousel and the statue of Gambetta extends the Place du Carrousel, so named from the famed carousal held there under Louis XIV.

The monument to Gambetta, “*A Gambetta la Patrie et la République*,” is by Boileau Fils, the sculpture by Aubé. The garden east of the monument has Lombard’s

¹ *Paris*, by Grant Allen.

Watteau, Bouchard's *Pierre de Montereau*, Landowski's *Les Fils de Caïn*, Gasq's *Houdon*, Sicard's *Puget* and other statues. The second garden has a bronze equestrian statue of Lafayette by Bartlett, erected by the children of the U. S. A.

LOUVRE, THE MUSÉE DU, is OPEN DAILY, except on Mondays, January 1st, July 14th, Christmas Day, All Saints' (November 1st), Ascension and Assumption (August 15th), unless the last four holidays occur on a Sunday, in which case the galleries are opened as usual. The modern sculpture section is closed additionally on Fridays, while the Collection Grandidier (see p. 198) and the Musée de la Marine (see p. 198) are opened only twice a week. The Salles Thomy-Thiéry (p. 172) are open only on Tuesdays, Wednesdays, Thursdays, and Saturdays from 11 A.M. to 5 P.M. (4 P.M. in winter), on Fridays from 1 P.M., and on Sundays all day.

The opening hours for the main part of the museum are 10 A.M. on Sundays, 1 P.M. on Fridays, and 9 A.M. on other days (Mondays always excepted). The closing hours are 5 P.M. in the summer (April 1 to October 1), and 4 P.M. in the winter (October 1 to April 1), except on Sundays, when the galleries are closed at 4 P.M. all the year round.

LIFT, at the foot of the Escalier Henri IV., connecting the ground floor with the landing between the Salle La Caze and the Galerie du Mobilier on the first story, and the landing between the Musée de la Marine and the directors' offices on the second story. Fee, 15 c.

A second lift at the end of the Galerie Mollien is in course of construction.

Readers who may find that the descriptions in this guide-book are not always in conformity with the prevailing conditions in the Louvre are warned that frequent alterations are made in the arrangement of the galleries.

The Musée du Louvre has its origin in the collections formed by François I. for his palace of Fontainebleau. In 1661 the collection formed by Mazarin was added, and in 1671 the collection of Jabach of Cologne. In 1681 all

these collections were housed in the Louvre and the neighbouring Hôtel de Grammont; an inventory of 1710 shows that the collection then contained 2,403 pictures. Many of these works of art were, however, removed to Versailles under Louis XIV., and it was only during the Revolution, by a decree of the Legislative Assembly on 16th September 1792, that it was decided to form a National Museum in the Louvre. To Barrère is due the first step taken to this decision. On 10th August 1793 the museum was opened to the public; it then contained about 500 pictures, but it was enormously enriched during the wars of Napoleon, by pictures and statues taken from other countries. In 1814 the Allies caused them to be restored to their original country, but legacies, gifts and purchases by the state have filled the gaps, and leave the Louvre among the first museums of the world: rich not only in pictures and sculpture, but in furniture, enamels, gold work, terra-cottas and every branch of applied art.

The collection of ancient sculpture is an important one, though it cannot equal the galleries of Rome; the beautiful fragments preserved in the Greek room, among them a portion of the frieze of the Parthenon by Phidias, the Victory of Samothrace, the Venus of Milo, are but the better known objects, objects, it is true, which alone would render the Louvre famous, among a collection of great merit. From the Archaic Period of Greek art, in the sixth and fifth centuries B.C., from the period when Greek art was at its zenith, from the Græco-Roman period, from the art of Etruria come the masterpieces which are shown on the ground floor of the Louvre. The Asiatic Museum, and the Egyptian Museum, though their appeal is to a smaller public, also contain objects of importance: they also are on the ground floor though the magnificent *Frieze of the Archers* is placed with the other objects from Susiana and Chaldaea on the first floor.

The Mediæval and Renaissance Sculptures are admirable, it is only remarkable that they are not more visited.

Early French and Italian sculpture are both to be studied here, on the ground floor of the Cour du Louvre.

The Modern Sculpture, also on the ground floor of the Cour du Louvre, and containing pieces of the seventeenth, eighteenth and nineteenth centuries, is especially worth visiting for the sculptures of the eighteenth century. Lady Dilke's "French Architects and Sculptors of the eighteenth century," though not dealing directly with the collection of the Louvre, is most illuminating with regard to this interesting period.

The picture galleries of the Louvre are among the finest in Europe, and there is no school of painting, and few painters of the first importance, which cannot be worthily studied here. The British School and the German School, both hung in the Grande Galerie, are, however, far below, in point of importance, the other schools as hung here.

Naturally the French School, hung in the rooms off the Grande Galerie, in the Salles 1, 2, 3, on the second floor, and beyond the Salle Rubens, is best represented; from the few early examples of the fifteenth century among which the names of Fouquet (1415?-1480) and Clouet (1485-1541) stand out, to the painters of the seventeenth century, among whose names Nicolas Poussin, Mignard, Le Brun, Claude le Lorrain and Vanloo are the more important, to the eighteenth century, when Watteau, Fragonard, Chardin, Boucher, Claude Vernet, Greuze, Pater, and Lancret were painting, and to the nineteenth century which is brilliantly represented here by the collections of the Louvre itself, and by the important collections Thomy-Thiéry and Chauchard which have recently been added. Prud'hon, David, Gérard, Gros and Ingres, who has so profoundly influenced modern French painting, Delacroix, Corot, Millet, Troyon, Regnault and Meissonier are the men whose work is most associated with the nineteenth-century French paintings of the Louvre, the more modern French painters must be studied in the Luxembourg and the Hôtel de Ville.

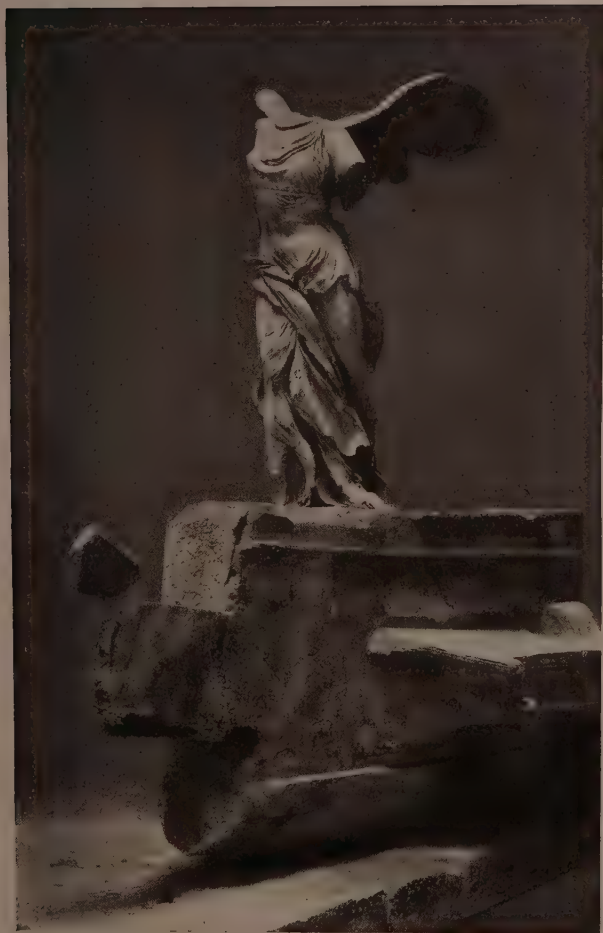
The Spanish school, hung in the Grande Galerie (p. 158), is as well represented as in any gallery out of Spain; and the Flemish and Dutch schools are seen in a magnificent collection of masters, placed in the Grande Galerie (p. 158) and the rooms beyond it.

The Italian school is, after the French school, best represented, from the early Italian paintings in Salle 7 (p. 158) to the paintings of the Renaissance shown in the Salon Carré (p. 155) and the Grande Galerie (p. 158), and the later work hung in the Grande Galerie (p. 158), and in Salle 9 (p. 168). Leonardo da Vinci's *Mona Lisa* was the most celebrated picture in the collection. At least one authentic Giotto, the unrivalled show of pictures by Raphael and the magnificent collection of pictures by Titian are among the chief treasures of the Louvre.

Many days are needed to see the Louvre even moderately thoroughly, but if only a day can be devoted to it the following suggestion as to what to see may be useful.

Enter by the Pavillon Denon, pass through the Galerie Denon (p. 174) and along the left side of the Escalier Daru to visit the antique sculpture. Pause in the Salle Grecque (p. 175) and then pass straight on to the end room in which is the Venus de Milo (p. 176). Leave this room on the right, for the Salle de la Melpomène (p. 177), and thence return to the Escalier Daru through the Salle de la Pallas de Velletri (p. 177), the Salle du Héros Combattant (p. 177), and the Salle du Tibre (p. 178), all of which contain beautiful things for which very little time can be spared.

Then to see the paintings, mount the Escalier Daru, and after studying closely the Victory of Samothrace at the head of the stairs, one of the principal glories of the Louvre, enter the door on the right of the statue to visit the Salle Carré (p. 155), noticing the pictures in the preceding room also (p. 155). From the Salle Carré the visitor should enter the Grande Galerie (p. 158), and turn right to visit the early Italian paintings in Room 7.



THE VICTORY OF SAMOTHRACE
In the Louvre

(p. 158). Passing down and glancing at the Grand Galerie, the visitor can observe the fine Salle Rubens (p. 164), see the Dutch pictures which surround it in the Cabinets (p. 164), and beyond see the Chauchard Collection (p. 167). Return to Section B. of the Grande Galerie and turn left through Salle 8 (p. 171), nineteenth-century French art, to Salle 15 (p. 170), thence to the right through Salle 16 (p. 170), French eighteenth-century art, to the head of the Escalier Daru.

The Escalier Daru is also reached from Salle 7, if time renders it impossible to see more than the Salle Carré and early Italian masters of Salle 7.

Passing through the door on the left of the Escalier Daru, into the Rotonde, turn right to visit the magnificent enamels of the Galerie d'Apollon (p. 189). Return to the Rotonde, pass through the Salle des Bijoux (p. 191) and the Salle des Sept Cheminées (p. 155), at which point the Cour du Louvre is entered, and continue through the galleries devoted to small antiquities to the head of the Escalier du Musée Egyptien. Turn left through several fine rooms with furniture and enter the gallery devoted to Chaldean antiquities, in the last room is the celebrated frieze of the Archers (p. 182). Beyond this there is a staircase descending to the ground floor, or, turning left, the visitor can pass through the gallery of drawings, seeing the fine Rothschild room (p. 195), the antique ivories (p. 195) and, again turning to the left, to enter the fourth side of the Cour du Louvre, visit the rooms in which furniture is placed (p. 193) and descend to the ground floor by the staircase in the Pavillon Sully. The hardened sightseer might then with advantage study the first three rooms of the modern sculpture gallery, entered near the foot of the staircase by which he has descended.

PICTURES. Ascend to the main picture galleries, which are on the first floor, by the Escalier Henri II., in the Pavillon Sully.

SALLE 1. *Salle Louis La Caze.* Contains most of the pictures left to the state by M. Louis La Caze, on his

death in 1869. It admirably illustrates French eighteenth century art, though not confined to that period.

The *left wall* has *Pietro Mocenigo*, attributed to Tintoretto. 791. *Cardinal de Polignac*, by Rigaud. 1945. *Marchands et Echevins de Paris*, by Champaigne. 793. *J. de Berville*, by Rigaud. 182. *Portrait of the Actor Jelyotte*, by Coypel. 486 and 487. Portraits by Largillière. 1946. *Jean Antoine de Mesme*, by Champaigne. 174. *Democrite*, by Coypel. 537. *Hercule et Omphale*, by Le Moyne. 961. *Jeune Femme*, by Vertier. 1735. *La Reine Marie-Anne*, by Velasquez. 1718 and 1719. Portraits by Murillo. 491. Largillière's portrait of his family. 1736. *Jeune Femme*, by Velasquez. 1723. *The Club-foot*, by Ribera, a brilliant example of this master. 50. *Jeune Femme*, by Boucher, above it Gérard's *Imperatrice Marie-Louise*. 47. *Les Trois Grâces*, by Boucher.

Second wall. 1984. Portrait, school of Van Dyck. 1733. The well-known portrait of *Philippe IV.*, by Velasquez.

Third wall. 46. *Venus chez Vulcain*, by Boucher. 1725. *A Virgin and Child*, by Ribera. A group of pictures by Chardin. 991. *Jupiter et Antiope* by Watteau, and other pictures by him, among them the fine *Gilles* (983). 303, 293 and 298 *L'Inspiration*, are by Fragonard. 659. *Mlle de Lambesc et le jeune comte de Brionne*, by Nattier. A group of pictures by Fragonard and Greuze. High on the wall are hung several Snyders.

SALLE 2. Salle Henri II. is one of the apartments of the Valois. The ceiling was carved under Henri II., by the Hardoins and Paul Ponce. The ceiling painting by Blondel represents the Quarrel of Neptune and Minerva.

Wall left of door. 622. *Le Rêve du Bonheur*, by Mayer. 993a. *Madame Rimsky Korsakoff*, by Winterhalter.

Third wall. 355b. Portrait of himself by Géricault. 1990. *Madame Chalgrin*, by David.

Fourth wall. *Le Sommeil d'Endymion*, by Trioson. 329. *Daphnis et Chloe*, by Gérard.

First wall. *La Jeune Martyre*, Delaroche's much reproduced picture.

SALLE 3. *Salles des Sept Cheminées*, contains French art of the late eighteenth and early nineteenth centuries. *Wall left of door.* 199. *Mme Récamier*, the celebrated picture by David, "sufficient in itself to immortalize both artist and sitter." Above it hangs (188) David's picture of the Sabine women, said to be his masterpiece. 744. *A Christ on the Cross*, by Prud'hon.

Second wall. 751. *Empress Josephine*, by Prud'hon. 338. *Le Radeau de la Méduse*, by Géricault, a picture which caused much discussion in its time. 366. *Comte Regnault*, by Gérard. 392a. *Comte Fournier-Sarlovèze*, by Gros. 753. *Marie Lagnier*, by Prud'hon.

Third wall. 202 bis. David's *Consecration of Napoleon in Notre Dame*, by Pope Pius VII. 197. *Mme Pécoult*, by David. 391. *Bonaparte à Arcola*, by Gros. 198. *Pius VII.*, by David. 202. David's portrait of himself.

Fourth wall. Hung high, 388. Gros' *Napoleon visiting the sick at Jaffa*. Below. 328. *L'Amour et Psyché*, by Gérard. 393. Guérin's *Marcus Sextus*. 756. Prud'hon's *Psyché*. 332. Gérard's portrait of *The Painter Isabey and his daughter*. This room, part of which was the king's bedchamber under the Valois, was decorated in 1830, under the direction of the architect Duban, the ceiling sculptures are by Duret.

Pass from this room through the *Salle des Bijoux Anciens* (p. 191) to the *Rotonde d'Apollon* (p. 189), and thence left through the *Galerie d'Apollon* (p. 189) to the *Salon Carré*.

THE SALON CARRÉ, *Salle 4* is the room in which some of the chief masterpieces of the collection are grouped together, every picture hung on the line is of importance. It was here that Leonardo da Vinci's "*Joconde*," or "*Mona Lisa*," hung before its theft in 1911, and here it will no doubt hang again if it is ever recovered. Built under Henri V., the room was redecorated in 1830 by Duban, the sculptures are by Simart. The room is also interesting as having been the scene of the religious marriage of Napoleon and Marie Louise.

Entering by the door leading from the *Galerie d'Apollon*

the wall left of the door has on it—1504. *St. Michael*, by Raphael, painted about 1517, partly executed by Giulio Romano or Penni, and “restored” by Primaticcio. 1588. Portrait of *François Ier*, by Titian, remarkable as having been painted without a sitting. 1354. A *Virgin and Child*, by Luini. 1592. *L’Homme au gant*, by Titian, a splendid portrait of an unknown man. 1192. Paolo Veronese’s *Marriage at Cana of Galilee*, painted for the refectory of San Giorgio Maggiore at Venice. The guests are portraits, among them being François Ier, Eleonora of Austria, Charles V. wearing an order of the Golden Fleece, the Sultan Soliman, and Mary, Queen of England, in a yellow dress. Among the musicians are portraits of the painters of that day, Paolo Veronese playing the violin, Titian with a violoncello.

1184. *Portrait d’un Sculpteur*, by Bronzino. 1590. *Alphonse de Ferrare et Laura de Dianti*, by Titian. 1179. *Portrait d’homme*, by Bordone. 1598. *Ste. Anne et la Vierge*, by Leonardo da Vinci, whose work is seen better at the Louvre than in any other gallery. This is one of his finest paintings. 1644. *Portrait de jeune homme*, by an unknown sixteenth-century painter, possibly Franciabigio.

Second wall. 1496. *La Belle Jardinière*, Raphael’s celebrated Virgin and Child with St John. “This exquisite picture, by far the most beautiful Raphael in the Louvre, belongs to the great painter’s Florentine period.”¹ 1673. *Portrait of a Woman*, sixteenth-century Venetian school. 741. *Diogène jetant son écuelle*, by Poussin, a very beautiful landscape. 1498. *La Grande Sainte Famille de François Ier*, by Raphael. “Belongs to Raphael’s Roman period, and already vaguely heralds the decadence. Admirable in composition and painting, but lacking the simplicity and delicacy of colour of his earlier work.”² This well-known picture is supposed to be, in part, the work of Raphael’s pupils.

Third wall. 1464. *Suzanne au Bain*, by Tintoretto, a fine example of the art of Tintoretto. 1190. *Sainte Famille*, by Paolo Veronese. 1731. *Infanta Margharita*,

¹ *Paris*, by Grant Allen.

² *Ibid.*



SAINTE ANNE, LA VIERGE ET L'ENFANT JÉSUS
From the painting by Leonardo da Vinci in the Louvre

by Velasquez, a well-known and beautiful portrait of the little daughter of Philip IV., afterwards the wife of Leopold I. of Germany. 1589. *Allégorie en l'honneur d'Alphonse d'Avalos*, by Titian. 1117. *Mariage mystique de Sainte Catherine d'Alexandrie*, by Correggio. "Nothing could surpass the beauty of the light and shade, and the exquisite colouring. Study it as a type of the last word of the humanist Renaissance against mediæval spirituality."¹ 1505. *Portrait de Balthasar Castiglione*, by Raphael. 1597. Leonardo's *John the Baptist*. 1136. *Concert Champêtre*, by Giorgione. 1193. (Above) Paolo Veronese's picture of *Christ and the Magdalen at supper in the house of Levi*, painted for the refectory of the Servites at Venice and given to Louis XIV. by the Venetian Republic.

The *fourth wall*. 1118. *L'Antiope*, by Correggio, one of his finest mythological paintings and one in which the "softness of the modelling, the luminousness of the flesh-painting and the delicacy of the chiaroscuro" are much admired. 1583. *Le Christ couronné d'épines*, by Titian. Above—*Jupiter foudroyant les Crimes*, by Paolo Veronese. Most of the pictures hung high are sixteenth and seventeenth century of the Venetian and Bolognese schools. Opening out of this room is the *SALLE DUCHÂTEL*, 5, decorated under Louis XVIII. by Meynier, with a ceiling representing the Apotheosis of Poussin, Le Sueur and Le Brun. On the entrance wall are Antonio Mor or More's fine portraits of *Louis del Rio and his wife* (Nos. 2481 and 2482), and 2026. Memling's *Madonna and Child*. The wall facing the windows has on it four beautiful frescoes by Luini and three frescoes attributed to his school. The farther wall has on it, *Œdipe expliquant l'énigme*, by Ingres, and his celebrated *La Source*. The pictures in this room were left to the Louvre by the Comtesse Duchâtel, the drawings are from the Collection His de la Salle.

Beyond this room is the vestibule in which photographs of the collections of the Louvre are sold, and beyond the *Escalier Daru* (p. 174).

¹ *Paris*, by Grant Allen.

Passing through the Salon Carré the Grande Galerie is reached.

GRANDE GALERIE DES PEINTURES, 6. This fine gallery was begun about 1596, by Du Pérac, the interior was decorated in part by Le Mercier, in part by Poussin who destroyed much of Le Mercier's work. During the First Empire, Percier and Fontaine carried on the decoration.

The sculptures of the cupolas between Sections D-E and E.-F are by Carrier Belleuse, the principal subjects being Earth and Water, the decorative paintings are by Denuelle. Napoleon and Marie Louise passed down through this gallery from the Tuileries, on the way to their marriage in the Salon Carré.

Before examining the works in this gallery it is well to see the SALLE DES PRIMITIFS, 7, in which are the Italian Primitifs, some of the most beautiful pictures in the collection. This room, also called the Salle des Sept Mètres, was erected on the plans of Visconti, finished by Lefuel in 1857, the decorative paintings are by Denuelle. The room is entered from the right of Section A. of the Grande Galerie or from the Escalier Daru. The early Florentine painters are especially well represented in this room, which is devoted to early Italian paintings.

Wall left of entrance. 1295. *La Madonna du Magnificat*, by Botticelli, below it Piero di Cosimo's *Noces de Thétis et de Pélée*.

Second wall. 1400. *Le Christ Mort*, by Palmezzano. 1663. *Personage Inconnu*, a beautiful youth. 1367. *A Virgin and Child*, by Mainardi. 1300. *A Virgin and Child*, school of Botticelli. 1296. *Vierge, l'enfant Jesus et St Jean*, by Botticelli, above it 1299, a picture of the school of Botticelli. 1322. *Portraits d'un vieillard et d'un enfant*, Ghirlandaio's perfect work. 1321. *La Visitation*, by Ghirlandaio. Next to this the lovely *Madonna and Child* by Baldovinetti. 1343. *La Nativité*, by Lippi. 1344. *Vierge glorieuse*, by Lippi. 1658. *St. Jerome*, Florentine school. 1639. Admirable heads, below them Paolo Uccello's



LA SOURCE

From the painting by Ingres in the Louvre



LE VIEILLARD ET L'ENFANT
From the painting by Ghirlandaio in the Louvre

portraits of Giotto and others. 1273. Uccello's *Bataille*. 1379. A *Virgin and Child*, by Lippi. 1315, 1316, 1314, 1317, are all pictures of the school of Giotto. Fine fourteenth-century crucifix, Florentine school, 312.

Third wall. *Saint François d'Assise recevant les Stigmates*, by Giotto, painted for the church of San Francesco at Pisa. 1260. *Madonna and Child with Angels*, attributed to Cimabue. 1302. *The Predella of a picture*, by Taddeo Gaddi.

Fourth wall. 1663a. *Le Calvaire*, a fourteenth-century example of the school of Siena. 1283. *Nativity*, by Gentile da Fabriano; below, 120, his *Marriage of the Virgin*; and below that, *Jesus Christ marchant au Calvaire*, by Simone Memmi. 1278. *La Présentation au Temple*, by Gentile da Fabriano; 1281, his *Flight into Egypt*; 1279, his *Virgin and Child*. 1422 bis. *Portrait d'une Princesse de la maison d'Este*, by Pisano. 1293. Giovanni da Fiesole (Fra Angelico) *Martyre des Saints Cosme et Damien*; 1290, his *Couronnement de la Vierge*; 1291, his *La Mort de St. Jean Baptiste*. 1319. *Le Triomphe de Saint Thomas d'Aquin*, by Gozzoli; 1320, his *Virgin and Saints*. 1415. *Le Christ Mort*, by Pesellino. 1661a. *Virgin and Saints*, of the fifteenth-century Florentine school. 1525, and 1527, are by Signorelli. 1482. *Vierge Glorieuse*, is attributed to Rosselli. 1528. *Virgin and Child with Saints*, school of Signorelli. 1263. *Virgin and Child*, by Lorenzo di Credi. 1323. *Le Christ marchant à Calvaire*, by Ghirlandaio.

First wall. 1566. *St. Paul*, by Perugino; below it, 1416b. *Noces de Thétis et du Pélée*, by Piero di Cosimo. In the doorway are pictures by Manni.

The GRANDE GALERIE is divided into sections, A, B, C, D, E, F.

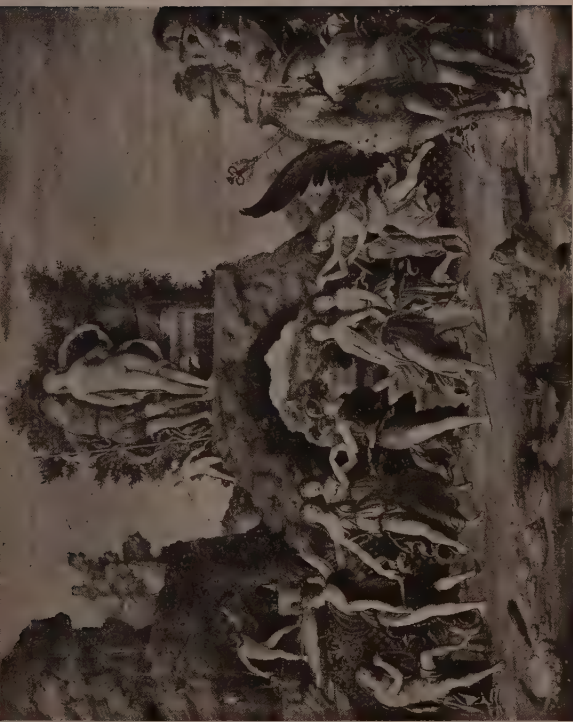
Section A, Italian painters of the Renaissance. *Left wall.* 1526. *L'Adoration des Mages*, by Luca Signorelli. 1303. *Le Couronnement de la Vierge*, by Raffaellino del Garbo. 1416. *Le Couronnement de la Vierge*, by Piero di Cosimo. 1154. *Vierge Glorieuse*, by Fra Bartolommeo. 1163. *Sainte Famille*, by Bronzino. 1515. *Sainte Famille*,

by Andrea del Sarto. 1384. Giovanni Massone's *La Nativité*. 1182a. *St. Augustin*, by Borgognone; 1181, his *La Présentation de Notre Seigneur au Temple*. 1265. *L'Annonciation*, by Leonardo da Vinci, an early example, his *St Pierre*. 1488 *Les quatre docteurs de l'Eglise*, by Sacchi. 1599, Leonardo's celebrated *La Vierge aux Rochers*. 1600, his portrait of Lucrezia Crivelli—*La Belle Ferronnière*; 1602, his *Bacchus*. 1532. *Le Calvaire*, by Solario; 1531, his portrait of *Charles d'Amboise*; 1530, his lovely *La Vierge au coussin vert*; 1533, his amazing *La Tête de St. Jean-Baptiste*. Above—1356. *La Forge de Vulcan*, by Luini; 1355, his *Salomé recevant la tête de St. Jean Baptiste*; 1353, his *Sainte Famille*. 1169. *La Vierge de la Famille Casio*, by Beltraffio.

Returning down the right wall. 1418. *La Nativité*, by Guilio Romano. 1240. *Sainte Famille*, by Carrucci. 1264. *Le Christ et la Madeleine*, by Lorenzo di Credi. 1516. *Sainte Famille*, by Andrea del Sarto. 1115. *Le Christ apparaissant à la Madeleine*, by Albertinelli; 1114, his *Virgin and Child*. *L'Annonciation*, school of N. Italy. 1120. Alunno's *Scenes from the Passion*. 1569, 1568 and 1570, are all sacred subjects by Perugino; 1567, is his *Combat de l'Amour et de la Chasteté*.

Section B. Devoted chiefly to masters of the Venetian school, but with a group of fine Mantegnas and some examples of other Italian schools of the Renaissance.

On the left wall there are—1376. *La Sagesse victorieuse des Vices* by Mantegna; 1374, his *La Vierge de la Victoire*; 1373, his *Le Calvaire*; 1375, his *Le Parnasse*. 1158. *Portrait d'homme*, by Bellini; 1156, his *Portraits d'hommes*. 1134. *Portrait d'homme*, called *Le Condottiere*, by Messina. 1211. *La Prédication de St. Etienne à Jerusalem*, by Carpaccio. 1259. *A Virgin Enthroned*, by Cima. 1399. *L'Annonce aux Bergers*, by Palma Vecchio. 1135. *Sainte Famille*, by Giorgione. 1252a. *Portrait d'homme*, by Catena. 1394. A charming *Concert d'Enfants*, by Mantegna. 1352. *A Visitation*, by Sebastiano del Piombo. Below it, *St. Jérôme dans le désert*, by Lorenzo Lotto. 1594.



LE PARNASSE

From the painting by Mantegna in the Louvre

Portrait d'un Chevalier de Malte, by Titian; 1577, his *Madonna and Saints*. 1393. *Ecce Homo*, by Mantegna. 1579. *Sainte Famille*, by Titian; 1580, another *Sainte Famille* by him; 1578, his *La Vierge au Lapin*; 1581, his *Les disciples d'Emmaüs*. 1196. *Les disciples d'Emmaüs*, by Paolo Veronese; 1586, his *Le Concile de Trente*. 1465. *Le Paradis*, by Tintoretto. 1199. *Portrait d'une femme*, by Paolo Veronese; 1195, his *Le Calvaire*. 1185. *Portrait d'un homme*, by Calcar.

Returning down the right wall. 1233. *La Pêche*, by Carracci. 1450. *St. Sébastien*, by Reni. 1149. *La Circumcision*, by Borroci. 1197. *St. Marc couronnant les vertus théologiques*, by Veronese. 1329, 1332, 1328, 1330 are paintings of *Venice*, by Guardi. 1203, is Canaletto's *Church of the Salute at Venice*. 1587. *Jupiter et Antiope*, by Titian; 1188. *Suzanne et les Vieillards*, by Paolo Veronese; 1187, his *Incendie de Sodome*. 1676a. *A Virgin and Child*, by Crivelli, below it 1523, a *Virgin and Child*, by Schiavone.

Section C.—Devoted to the works of Raphael and his pupils, Perugino and Lo Spagna.

On the left wall. 1508. *Portrait*, doubtfully attributed to Raphael. 1509. *St. Elizabeth*, attributed to Raphael. 1507. *Apollo et Marsyas*, probably by Perugino, also attributed to Raphael. 1497. *La Vierge au diadème bleu*, by Raphael; 1503, his *St. George*; 1502, his *St. Michel*, below his *Giovanna of Aragon*, executed in part by Giulio Romano. Returning down right wall—1539. *Nativité*, by Spagna. 1566. *St. Sébastien*, by Perugino. 1564. *A Virgin*, also by Perugino. Salle 9 (p. 168) contains late Italian pictures, it is entered from Section D. of the Grande Galerie.

Section D.—Contains Spanish pictures, pictures of the English school and some German pictures.

Left wall. *Spanish School*—1706. *St. Basile dictant sa doctrine*. Theotocopuli's *King Ferdinand*. 1725. Ribera's *St. Paul Ermite*; 1722, his *Le Christ au Tombeau*; 1721, his *l'Adoration des Bergers*, both fine examples of this master. 1709 and 1710 are both *Immaculate Conceptions*, by Murillo; 1717 is his *Le Jeune Mendiant*; 1713, his

Sainte Famille. 1732. *Philippe IV.*, by Velasquez. 1739. *Funérailles d'un Evêque*, by Zurbaran. 1705. *Jeune Femme Espagnole*, by Goya. 738. *St. Pierre*, by Zurbaran. 1704a. *La Femme à l'Eventail*, by Goya. *English School*—1803. *Bonington's Anne of Austria and Cardinal Mazarin*. 1809. *Hampstead Heath*, by Constable. 1802. *François I. at the Duchess d'Etampes*, by Bonington; 1818a. *Sir John Stanley* by Romney; 1813a. *Mr and Mrs Angerstein*, by Lawrence. 1817. *Mrs Maconochie*, by Raeburn. 1818a. *Master Hare*, by Sir Joshua Reynolds. 1817a. *Hannah More*, by Raeburn. *German School*—2713. *The Astronomer, Nicholas Kratzer*, by Holbein, a fine example and (2719) his equally fine *Sir Richard Southwell*. 2718. *Anne of Cleves*, by Holbein, also attributed to Gwyllim Stretes. 2711a. *Adoration des Mages*, by Gillinger. 2715. *Erasmus*, a fine Holbein. 2714. *Warham, Archbishop of Canterbury*, a copy of the *Holbein* in Lambeth Palace. 2703. *A Portrait d'homme*, by Cranach.

Returning down the right wall. 2705. *Portrait d'homme*, by Cranach. 2743. *Le Jugement de Pâris*, German sixteenth century. 2745a. *La Flagellation*, German sixteenth century. 2740. *Emperor Maximilian*, German sixteenth century. 2709. *Tête de Vieillard* by Dürer. 2703. *Venus*, by Cranach. *English School*—2722. *A Portrait*, by Angelica Kauffmann. *Mary Palmer*, by Lawrence. *Vue du Pont Neuf*, by Turner. *Portrait d'homme*, by Lawrence. 1806. *Le Cottage*, by Constable. 1804. *Vue du Parc de Versailles*, by Bonington. 1803, his *Vue de Venise*. 1812. *Countess of Oxford*, by Hoppner. 1808. *Constable's Weymouth Bay*. *Captain Hay*, by Raeburn. *Spanish School*—1716. *Miracle*, by Murillo; 1712, his *La Vierge au Chapelet*. 1479. *Bataille*, by Salvator Rosa. 1121. *La Mort de la Vierge*, by Caravaggio; 1123, his *Concert*.

Section E.—Devoted to the Flemish school, the sixteenth century is poorly represented, it is the seventeenth century which is chiefly hung here.

On the left wall. 2015. *Le Concert après le repas*, by

Jordaens. 2078. *Assumption of the Virgin*, by Rubens. 2014. *Le Roi boit*, by Jordaens. 2075. *La Fuite de Loth*, by Rubens. 2113. *Portrait of Hélène Fourment*, his second wife, by Rubens; 2116, his *Un Tournoi*; 2077, his *Adoration of the Magi*; 2115, his *Kermesse*. 2016. *Portrait d'homme*, by Jordaens; 2013, his *L'Enfance de Jupiter*. 1985. *Jean Grusset Richardot and his son*, by Van Dyck. 2117. *A landscape*, by Rubens; 2112, his *Elizabeth of France*; 2118, his *Paysage*. 2012. *The Four Evangelists*, by Jordaens.

Returning down the right wall. 1932. *Le Christ mort*, by Champaigne. 2045. *Vue du Château de Vincennes*, by Meulen. 1937. *Louis XIII. couronné par la Victoire*, by Champaigne. 2074. *Guillaume de Vair*, by Pourbus. 1938. *Cardinal Richelieu*, by Champaigne; *landscapes* by Meulen and Bril.

Under the cupola is the fine *Marie de Médicis*, by Pourbus. The view from the windows of this gallery should not be neglected.

Section F.—Dutch School.

Entrance wall. *La Vierge visitant Sainte Elizabeth*, by Lievens. *Left Wall.* Entirely given up to fine examples of Rembrandt Van Ryn.

Returning down the right wall. 2372. *L'Annonce aux Bergers*, by Flink. 2348. *La Femme hydropique*, by Gérard Dou. 2498. *Intérieur d'une Chaumière*, by Ostade. 2457. *La Femme adultère*, by Metsu. 2330. *Portrait* by Bol. 2356. *Lecture de la Bible*, by Gérard Dou. 2328. *Philosophe en méditation*, by Bol.

SALLE VAN DYCK. At the end of the Grande Galerie is the Salle Van Dyck, which, with the Salle Rubens, was inaugurated in 1900; it is devoted to the Flemish school.

Wall left of door. 1968. *Children of Charles I.*, by Van Dyck. 2107. *Joanna d'Autriche*, by Rubens.

Second wall. 1970. *Isabelle Claire d'Autriche*, by Van Dyck. 2082. *Le Christ en croix*, by Rubens.

Third wall. *François de Médicis*, by Rubens; 2108, his *Marie de Médicis*. 1954. *Ferdinand d'Autriche*, by

Crayer. 1962. *Virgin and Child*, by Van Dyck. 1969. *Charles Louis, duc de Bavière et son frère*, by Van Dyck.

Fourth wall. 1974 and 1976. *Portraits* by Van Dyck; 1967, his *Charles I.*, "*Le Roi à la Chasse*," one of the master's greatest pictures, 1977 and 1973 are also portraits by Van Dyck.

First wall. 1983. *Portrait of Van Dyck*, by himself. Three large pictures, by Rubens, from the life of Marie de Médicis, 2086, 2096, 2087. These pictures are three out of the series painted by Rubens for the gallery of the Palais du Luxembourg. They represent the birth of Marie de Médicis, her education, and her government during her son's minority.

SALLE RUBENS. Beyond the Salle Van Dyck is the fine Salle Rubens, in which are placed the allegorical pictures setting forth the life of Marie de Médicis, of which the first three are in the Salle Van Dyck. These gorgeous pictures with their wealth of symbolism, were painted by Rubens, aided by his pupils, for the gallery of Marie de Médicis' new palace of the Luxembourg. Their present position has the same character as the place in the Luxembourg for which they were designed, and they form a most interesting series.

Round this room are the important Cabinets which contain Flemish and Dutch masters. The first (Salle 19) is entered left of the entrance to the Salle Rubens, these rooms are not always open. Their contents are among the most charming things in the Louvre.

SALLE 19. Pictures by Van Oost and Bloemaert.

SALLE 20, Salle Franz Hals. *Wall right of entrance.* 2466. *Portrait d'une femme*, by Mierevelt. 1912. *Intérieur de tabagie*, by Brouwer. 2383. *René Descartes*, by Franz Hals. 2303a. A haunting *Portrait*, by David Bailly. 2367. *Portrait d'un homme*, by Mierevelt.

Second wall. 2388. *The Beresteyn family*, by Franz Hals, a magnificent group.

Third wall. 2387 and 2386. *Portraits of Nicolas van Beresteyn and his wife*, by Franz Hals, between them *Admiral Tromp*, by Metsu.

SALLE 21, Salle Albert Cuyp. *Wall right of entrance.* 2414. *A Dutch Interior*, by Pieter de Hoogh. 2343. *La Promenade*, by Cuyp. 2637. *Paysage*, by Wynant.

Second wall. 2341. *Paysage*, by Cuyp.

Third wall. 2344. *Portraits d'enfants*, by Cuyp; 2342, his *Le Départ pour la promenade*. 2415. *An Interior*, by Pieter de Hoogh.

SALLE 22, Salle Jan Steen. *Wall right of door.* 2456. *La Dentellière*, by Jan Vermeer. 2587. *Le Galant militaire*, by Gerard Terburg. Hung high, a *Portrait*, by Verspronck.

Second wall. 2578. *Fête*, by Jan Steen.

Third wall. 2022. *Entrée d'Auberge*, by Van der Neer. 2459. *Un Militaire*, by Keyser.

SALLE 23, Salle Van Goyen. *Wall, right of door.* 2508. *Halte de Voyageurs*, by Ostade. 2378. *Paysage*, by Van Goyen. 2483. *A Dutch Canal*, by Van der Neer.

Second wall. 2376. *Portrait d'une femme*, by Verspronck. 2438. *Portrait d'un homme*, de Keyser.

Third wall. 2389. *Fête Champêtre*, by Dirck Hals. 2377. *Paysage*, by Van Goyen.

SALLE 24, Salle Van Ostade. *Wall right of entrance.* 2495. *Portraits of his family*, by Ostade; 2510, his *Scene on the Ice*. *A Hunting Scene*, by Wouverman.

Second wall. 2484. *Dutch Village*, by Van der Neer. 2561a. *La grosse tour*, by Ruysdaël. 2490. *Vestibule d'un Palais*, by Van Nickelle.

Third wall. 2509. *La Halle*, by Ostade; 2500, his *Le Fumeur*. 2661d. *Paysage*, by Ruysdaël. 2350. *L'Epicière de Village*, by Gerard Dou. 2496. *Maître d'école*, by Ostade.

SALLE 25, Salle Ruysdael. *Wall right of door.* Three landscapes by Ruysdaël. 2497. *Marchand de poisson*, by Ostade.

Second wall. 2558. *Storm off the Dutch Coast*, by Ruysdaël.

Third wall. 2588. *La Leçon de Musique*, by Gerard Terburg. 2354 and 2359 are portraits by Gerard Dou. 2560. *Paysage*, by Ruysdaël. 2460. *La Leçon de*

musique, by Gabriel Metsu. 2458. *Le Marché*, by Metsu.

SALLE 26, Salle Hobbema. *Wall right of entrance. Animals*, by Potter.

Second wall. 2589. *Le Concert*, by Terburg. 2404. *Le moulin*, by Hobbema. 261. *Les Maraudeurs*, by Le Ducq.

Third wall. *Le Pâturage*, by Du Jardin. 2427. *Paysage*, by Hobbema. *Les Charlatans Italiens*, a brilliant Du Jardin.

SALLE 27. *Wall right of door.* 2313 and 2318. Two Landscapes by Berchem. 2493. *Flowers*, by Van Os. 1956. *Flowers*, by Dael. Two landscapes, by Breembergh.

SALLE 28. The first salon on the farther side of the Salle Rubens. In it are *Nymphes dansant*, by Van der Werff. *Port de Mer*, by Weenix, and landscapes by Wouverman.

SALLE 29, Salle Van Eyck, the finest of these cabinets. *Wall right of door.* 2202. *La Salutation Angélique*, Flemish school, fifteenth century. 1957. *Les Noces de Cana*, by Gerard David. 2202b. *A Madonna and Child*, sixteenth-century Flemish school.

Second wall. 2196. *La Déposition*, by Rogier Van der Weyden. 1986. *Madonna and Child*, by Van Eyck. 2027. *St. Jean Baptiste*, by Memling.

Third wall. 1997. *Madonna and Child*, by Gossaert (Mabuse). 2204a. *Portrait* of the sixteenth-century Flemish school. *L'Enfer*, Flemish school.

SALLE 30, Salle Matsys. *Wall right of door.* 2029. *Le Banquier et sa femme*, by Quentin Matsys, a celebrated picture of remarkable detail. 2563a. *La Résurrection de Lazare*, fifteenth-century school of Haarlem. 2203. *Le Christ Mort*, Flemish school. 2030a. *Virgin and Child*, by Quentin Matsys.

Second wall. 2738. *La Déposition*, by Van Cleve. 2197. *Sainte Famille*, Flemish fifteenth century.

Third wall. 1917a. *La Parabole des Aveugles*, by Breughel, an amazingly brilliant and unforgettable rendering of the subject. 2640a. *Loth et ses filles*, Dutch sixteenth-century school. 2738a. *Religieuse offrant son cœur à l'enfant Jesus*.

SALLE 31, Salle Anthonie Mor. *Wall right of door.* 2479. *Le Nain de Charles Quint*, by Mor. 2079; *La Vierge dans les fleurs*, by Rubens. 2059. *Vue intérieure*, by Neeffs.

Second wall. 1920. *L'Air* by Breughel (de Velours). 1991. *La Passion*, by Franck. 1919. *La Terre*, by Breughel.

Third wall. 2481a. *Edward VI. of England*, by Mor. *La Montée au Calvaire*, a beautiful landscape by Van Leyden.

SALLE 32, Salle Teniers. Chiefly contains pictures by Teniers. 2006, is a *Paysage* by Huysmans.

SALLE 33, Salle Hollandaise. Collection La Caze. *Wall right of door.* 2591. *Leçon de Lecture*, a marvellous child, by Terburg. 2357. *Vieillard Lisant*, by Gerard Dou.

Second wall. 2454. *Le Bénédicité*, by Maes.

Third wall. 2579. *Repas de Famille*, by Jan Steen. 2208. *Portrait d'une femme*, Dutch school.

SALLE 34, Salle Hollandaise. Collection La Caze. Bust of La Caze, by Barrias. *Wall right of door.* 1616. *Le fumeur*, by Brouwer. 2435. *Paysage*, by Du Jardin.

Second wall. 2397. *Personnages inconnus*, by Van der Helst.

Third wall. 2384. *La Bohémienne*, by Franz Hals; 2383, his *Portrait de femme*.

SALLE 35, Salle Flamande. Collection La Caze. *Wall right of door.* 1982. *Portrait de femme*, by Van Dyck. 2055. *Tête de jeune homme*, by Van Mol. 2173. *Intérieur*, by Teniers. 1979. *Portrait of an old Man*, by Van Dyck.

Second wall. 2109. *Marie de Médicis*, by Rubens. The salle contains other pictures by Rubens and Teniers.

SALLE 36. *Jugement dernier*, by Jordaens.

COLLECTION CHAUCHARD, is beyond the Salle Rubens, or it can be reached by a separate entrance in the south wing, not often open.

This magnificent collection of French nineteenth-century paintings was left to the state by M. Chauchard the founder of the *Magasins du Louvre*, who died in 1909. Installed

in the rooms vacated by the Ministère des Colonies it was opened to the public towards the close of 1910.

In the entrance room is a bust of M. Chauchard; his picture by Benjamin Constant is in the first room on the left. The collection contains twenty-seven Corots, fine examples of his art; Daubigny is also well represented by seven pictures.

Delacroix by his *La Chasse au Tigre*, and *Le Puma*. Diaz de la Peña, Dupré, Henner, whose *La Liseuse* is hung in the first room on the left, Isabey, Meissonier, who are represented by several good examples, Jean François Millet who has eight pictures here, are all shown admirably. In this collection is Millet's celebrated *L'Angélu*, hung with his other pictures, in the last room on the left. Théodore Rousseau has several pictures, and Roybet's *Le Fumeur* is here. The collection of pictures by Troyon is especially rich, and there are several Venetian pictures by Ziem. The fine collection of bronzes by Barye are placed in the first room.

Other French paintings of the nineteenth century are hung in Salle 8 and on the second floor.

SALLE 9, approached from Section D. of the Grande Galerie, contains late Italian pictures. *Wall left of door.* 1401. *La Nativité*, by Panetti. 1553. *Le Sommeil de l'Enfant Jesus*, by Tisi. 1381. *Le Christ portant la Croix*, by Marchesi. 1421. *Vénus et Vulcain*, by Giulio Romano.

Second wall. 1448. *La Madeleine*, by Guido Reni; 144, his *Ecce Homo*.

Third wall. *Mars et Vénus*, by Giordano.

Fourth wall. *Marie Madeleine Rospigliosi*, by Maratta.

The pictures of the French school are hung in Salle 8, 10 to 16 and 1 to 3. Salle 8, which contains paintings of the nineteenth century should be visited after Salle 16. The Chauchard Collection (p. 167) and the rooms containing nineteenth-century paintings, on the second floor, are also important.

SALLE 10, beyond Salle 9, contains early works of the French school. *Wall left of door.* 995. *La dernière*

communion et le Martyre de St. Denis, begun by Jean Malouel, finished by Henri Bellechose. 1004. *St. Pierre et un donateur*. 990. *Le Christ mort soutenu par le Père Eternel et la Vierge*, by Malouel. 1005. *Anne de France*, French school, fifteenth century. 1000. *L'Homme au verre de Vin*, thirteenth-century French school.

Second wall. 1049. *Christ sur la Croix*, thirteenth-century French school.

Third wall. 288. *Guillaume Juvénal des Ursins*, by Fouquet. 1475. *Calvaire*, French school. *St. Hélène assistant au miracle de la Vraie Croix*, school of Valenciennes, fifteenth century.

Fourth wall. Four panels of the French-Spanish school, thirteenth century. Stands with drawings and illuminations.

Rooms 9 to 13 formed part of the new Louvre built under Napoleon III. by Visconti; the first stone was laid in 1852.

SALLE 11. French paintings of the sixteenth and seventeenth century. *Wall left of door*. 455. *Le Jugement dernier*, by Jean Cousin. 1025, 1028, 1007 are portraits of the sixteenth century, the last is *François I.*

Second wall. 1032. *Henri III.*

Third wall. Portraits of the sixteenth century, by J. Clouet and François Clouet. 128 and 129 are portraits of Charles IX. and Elizabeth of Austria.

Fourth wall. 1014a. *Vénus à sa toilette*, school of Fontainebleau. 1013. *Diane*, a painting of the same school. 1007b. *Couronnement d'un Pape*, sixteenth-century school of Avignon.

SALLE 12. Entirely devoted to Le Sueur, with pictures from the life of St. Bruno.

SALLE 13. Empty.

Beyond this room is the staircase of the Pavillon Mollien, and Salle 14. If this entrance is closed it is necessary, to reach Salle 14, to return to Section B. of the Grande Galerie, from it enter Salle 8, pass through to Salle 15 and thence, left, to Salle 14.

SALLE 14, Galerie Mollien, contains French masters of the seventeenth century. In the centre are stands hung with drawings from the de la Salle collection. Largillière, Mignard, Jouvenet, Claude Gellée (or *Le Lorrain*), Le Brun, Poussin, Rigaud, Le Sueur, Lambert, Bourdon are among the painters whose works are hung here. The decoration of this room is by Denuelle.

SALLE 15, Salle des Portraits, devoted to portraits of artists. The ceiling painting is by Charles Muller. On a screen are hung new acquisitions before they are finally placed. Among the busts are *David* by Rude, *Percier* by Pradier, *Rigaud* by Pigalle. *Wall left of door.* 958a. *Isabey*, by Horace Vernet. 381. *Greuze*, painted by himself.

Third wall. 521. The well-known picture by *Mme. le Brun of herself and her daughter*, near it *Bourdon*, painted by himself. 760. *Pierre Puget*, by François Puget.

Fourth wall. 1466. *Tintoretto*, painted by himself. 640. *Mignard*, painted by himself.

SALLE 16, Galerie Daru, contains important French paintings of the eighteenth century. The decoration of the room is by Denuelle. *Entrance wall.* 572d. *L'enfant à la Poupée*, by Greuze.

Second wall. 670. *La Ferme*, by Oudry. 661a. *Portrait de femme*, by Nattier. 291. *La Leçon de Musique*, by Fragonard. Portraits of *Charles and Gabriel Godefroy*, by Chardin. 39. *L'Enlèvement d'Europe*, by Boucher. 372a. *La Laitière*, by Greuze, a well-known and charming example. 697. *Perroneau*, a clever portrait by Adams. 982. *L'Embarquement pour Cythère*, by Watteau, one of his most delightful pictures. *La Cruche cassée*, by Greuze, probably his best-known picture. 410a. *La Leçon de musique*, by Hilair; 410, his *La Lecture*. 522. *Mme le Brun and her Child*, a portrait painted by herself and, though less well known than the portrait in Salle 15, very charming. 291a. *Le Vœu à l'amour*, a beautiful Fragonard. 526. *Mme Molée Reymond*, by Mme Le Brun. 468. *La Leçon de Musique*, by Lancret. 369. *L'Accordée de Village*,

by Greuze. 469. *L'Innocence*, by Lancret. 35 and 34, are Pastorals, by Boucher.

Third wall. 261. *Intérieur d'une cuisine*, by Drolling. 650. *Paysage*, by Moreau, very fine; 651, is his also. 33. A *Pastoral Scene*, by Boucher. 50. A *Le Déjeuner*, by Boucher. 32. His *Pastoral Scene*. 969. A *Portrait*, by Nattier. 549a. *Carle Vernet*, by Lépicié. 867. *Marie Leczinska*, by Tocqué. 936. *Ponte Rolla*, by Vernet. 657. *La Madeleine*, by Malleer. 375. *Greuze*. 935. *Château St. Ange*, by Vernet. 183. Coypel's portrait of himself. 689. *Fête Champêtre*, by Pater. 290. *Corésus et Callirrhoe*, by Fragonard. 170. his *Esther devant Assuérus*. 875, 868a, and 869 are portraits by Tocqué. 21 and 20. Landscapes by Bidault. 572. *L'Oiseau mort* by Greuze. 180. *Persée délivrant Andromède*, by Coypel. 373. *Gluck*, by Greuze. Further pictures of the eighteenth and early nineteenth centuries, French school, are shown in Salles 1, 2, and 3. Return through Salle 15 to see Salle 8.

SALLE 8. French artists of the nineteenth century. *Entrance wall*, coming from the Grande Galerie. 184. *Les Vendanges en Bourgogne*, by Daubigny. 204. *Olympia*, by Manet; above it, 420, *Jeanne d'Arc*, by Ingres.

Second wall. A portrait by Ingres; above it, 283, *Figure d'étude*, by Flandrin. 889. *Bœufs se rendant au Labour*, by Troyon. 427. A portrait by Ingres. 138. *Une Matinée*, by Corot; above it, Boulanger's interesting *Jeune Femme*. 423. *La Baigneuse*, by Ingres. 644. *Les Glaneuses*, by Millet. 417. *Homère déifié*, by Ingres. 643. *Le Printemps*, by Millet. 200a. *Madame de Tangry and her daughters*, by David. 66. *Le Ruisseau*, by Courbet. 141b is *Souvenir d'Italie*, by Corot. 141. His *Souvenir de Montefontaine*. 207. *Dante et Virgile*, by Delacroix.

Third wall. A portrait by Ricard. *La Maison*, by Daubigny. 183. His *Le printemps*.

Fourth wall. 419. *Roger délivrant Angélique*, by Ingres. 147. *Remise de Chevreuils*, by Courbet. 212. *Le Naufrage de Don Juan*, by Delacroix. 827. *Sortie de la forêt de Fon-*

tainebleau. 147. *La Vague*, a wonderful storm effect by Courbet. 890. *Le retour à la Ferme*, by Troyon. 422*b* is *Odalisque couchée*, by Ingres.

On the second floor there are three rooms containing nineteenth-century French paintings, including the Thomy-Thiéry collection. These rooms are insufferably hot in summer. Not always open. See p. 149.

The FIRST ROOM has on the wall, left of door, 256. *La fée aux Perles*, by Diaz de la Peña, above it, 184*a*, *La Mare*, by Daubigny. 141*f*. *Beffroi de Douai*, by Corot. 831. A landscape, by Rousseau. 285. *Mme. Vinet*, by Flandrin.

Second wall. 832. *Effet d'Orage*, by Rousseau. 827. *Interieur de forêt*, by Michel. 641. *Eglise de Gréville*, by Millet. 139 and 140, are by Corot, and are separated by Millet's *La Couseuse*. 830. A landscape, by Rousseau. 626. *Aux environs de Montmartre*, by Michel, a beautiful stormy scene. 2949 and 2952 are landscapes by Huet, separated by 828, by Rousseau.

Third wall. 257*a*. *Chèvres dans la Forêt*, by Diaz de la Peña. 141*d*. *Le Repos des Chevaux*, by Corot. 141*c*. *Madeleine lisant*, by Corot. 141*e*. His *Les Baigneuses*. 255. *Les Bohémiens* (the gypsies), by Diaz de la Peña.

Fourth wall. 442. *Paysage*, by de la Berge. *Chapu*, by Delacroix. 424. *La Chapelle Sixtine*, by Ingres. 144*a*. *M. Champfleury*, by Courbet.

The SECOND ROOM contains the legacy Thomy-Thiéry a very valuable collection. Wall, left of door. 8821. *The Thames at Erith*, by Daubigny. 2907. *La provende des Poules*, by Troyon. 2896. *Bords de la Loire*, by Rousseau. 2837. *A Study of Dogs*, by Decamps. 2888. *Les Ordonnances*, by Meissonier, and three smaller pictures by him. 2835. *Les Catalans*, by Decamps. 2820, and, above it, 2813, are by Daubigny. 2913. *La Gardienne de Dindons*, by Troyon. 2906. *L'Abreuvoir*, by Troyon. 2890. *Brûleurs d'Herbes*, by Millet. 2809 and 2806, 2804 and 2803 are by Corot. 2900. *Les Chênes*, by Rousseau. 2001. *Le Vallon*, a beautiful Corot. 2916, 2910, and 2908 are by Troyon. 2813. A painting by

Daubigny. 2914. *La Barrière*, by Troyon. 2824 and 2818 are landscapes by Daubigny.

Third wall. 2822. A Daubigny. 2861. *Sous Bois*, by Diaz de la Peña. 2868. *Pâturage en Normandie*, by Dupré. 2892. *Les Botteleurs*, by Millet.

Fourth wall. 2814. *Le Marais*, by Daubigny. 2838. *Le Valet de Chiens*, by Decamps. 2846. *Le Lion au Sanglier*, by Delacroix. 2878. *Un Mariage*, by Isabey. 2848. *Le Lion au Lapin*, by Delacroix. 2832. A painting, by Decamps. 2859. *Vénus désarmant l'amour*, by Diaz de la Peña. 2853. *Lionne prête à s'élancer*, by Delacroix. Bust of M. Thomy-Thiéry, by Desvergues. 2806. *Lions*, by Barye. 2807. A Corot. 2893. *Le Vanneur*, by Millet. 2895. *Le Fendeur de Bois*, by Millet. 2808. *Entrée de Village*, by Corot. 2836 and 2828 are by Decamps. The three central cases contain bronzes by Barye, who can also be studied in the Chauchard Collection (p. 167).

The THIRD ROOM has on the wall, left of door, 956. *La Barrière de Clichy*, by Vernet. 2957. *Napoleon III. à Solferino*, by Meissonier.

Second wall. 307. *Egyptian Women*, by Fromentin. 253. *Sous Bois*, by Diaz de la Peña. 838. *La Mort de Géricault*, by Scheffer. 254. *A Woodland Scene*, by Diaz de la Peña.

Third wall. Five landscapes, by Chintreuil. 2981. A portrait of himself, by Meissonier. *M. Walton*, by Bastien-Lepage. 2936. *Le Déjeuner*, by Cals. 2934. *Soleil couchant*, by Cals. 2944. *Général Dwernicki*, by Gigoux. 2937. *Les Voleurs et l'Ane*, by Daumier.

Fourth wall. *Paris*, 1870-71, by Meissonier, above it, 2968, his *Ruines des Tuileries*. 772. *Comtesse de Barck*, by Regnault. 2938. *T. Rousseau*, by Daumier.

ANTIQUE SCULPTURE. *Musée des Marbres Antiques*. Enter by the door in the Pavillon Denon. On the right is the Galerie Mollien; facing the entrance the Salle des Moulages, open on Tuesdays and Saturdays after 1 P.M. The collections of antique sculpture are housed

on the ground floor, in the Galerie Denon, the rooms under the Galerie d'Apollon and in the south-west angle of the Cour du Louvre.

GALERIE DENON. In this gallery, left of the entrance in the Pavillon Denon, are placed fine Renaissance copies of celebrated antiques, and some admirable antique sarcophagi. This gallery formed part of the new Louvre, begun in 1852 by Louis Visconti, finished by Lefuel. Among the sarcophagi on the right side is 240, the story of Dionysos and Ariadne, and 2120, the story of Achilles. On the left side, 2119, Combat of Amazons, and 438, Tritons, Nereids and Cupids.

ESCALIER DARU. On this staircase are placed several casts of Greek statues found at Delphi, a cast of the frieze from the Treasury of Knidos, and metopes from the Treasury at Delphi. But it is to the *Nike of Samothrace*, one of the great glories of the Louvre, that the attention is drawn. Placed at the head of the staircase, on the stone prow of a trireme, this beautiful winged Victory with her wind-blown drapery demands and receives the closest attention. This statue, found at Samothrace, commemorates the naval victory of Demetrius Poliorcetes over Ptolemy, B.C. 305. Victory drops to alight on the prow of the conquering ship. It is accepted as one of the finest works of Hellenic art.

SALLE DARU, on the right at the foot of the Escalier Daru, seldom open, contains antiquities from North Africa, among them some good Roman mosaics.

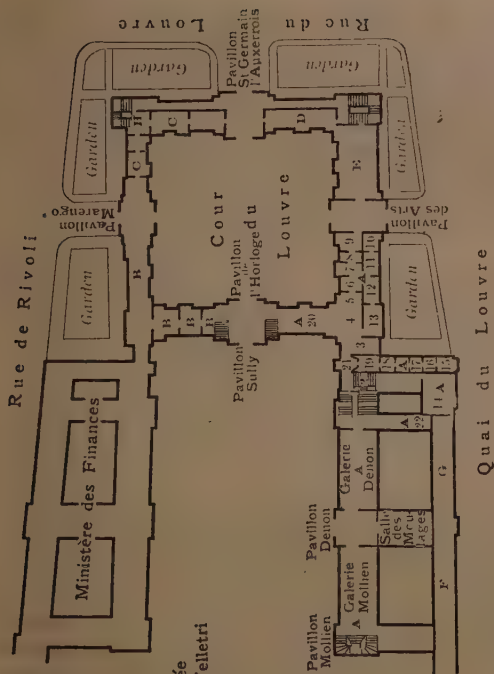
Passing left of the staircase, 23, or right, 22, the Salle des Prisonniers Barbares is reached, and beyond it the rooms leading to the Venus de Milo, who is visible, glimmering white at the end of the vista.

SALLE DES PRISONNIERS BARBARES, 20, contains fine things, among them, in the centre, a mosaic pavement from the Rhone district.

First wall. 2226. A *Diana*, in bronze and alabaster, from the Borghese collection.

Second wall. 401. *Le Soleil* from the Borghese collection. 465. a *Minerva*, restored.

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|------------------------------------|------------|--------------------------|-----------|
| B. Sculpture moderne | } Entresol | 20. Salle des Caryatides | 22. Salle |
| C. Antiquités asiatiques | | 21. Rotonde de Mars | |
| D. Antiquités égyptiennes | | | |
| E. Sculpture de la Renaissance | | | |
| F. Collection Grandier | | | |
| G. Chalcographie | | | |
| H. Musée Judaïque | | | |
| 1. Escalier Daru | | | |
| 2. Salle de Prisonniers barbares | | | |
| 3. Salle Greque | | | |
| 4. Corridor de Pan | | | |
| 5. Salle du Sarcophage de Médée | | | |
| 6. Salle de l'Hermaphrodite de V | | | |
| 7. Salle du Sarcophage d'Adonis | | | |
| 8. Salle de Psyché | | | |
| 9. Salle de la Vénus de Milo | | | |
| 10. Salle de Melpomène | | | |
| 11. Salle de la Pallas de Velletri | | | |
| 12. Salle du Héros Combattant | | | |
| 13. Salle du Tibre | | | |
| 14. Salle d'Auguste | | | |
| 15. Salle des Antonins | | | |
| 16. Salle de Sévère | | | |
| 17. Salle de la Paix | | | |
| 18. Salle des Saisons | | | |
| 19. Salle de Mécène | | | |



PLAN OF LOUVRE GALLERIES, GROUND FLOOR

Third wall. 1381. *Barbarian Prince and Prisoner* from the Borghese collection, both this and 1383, the same subject from the Villa Albani, and the third figure, 1385, are admirable. 1354 is a realistic *African fisherman*.

ROTONDE DE MARS, 13. In the centre is the *Borghese Mars*, a celebrated statue. This rotonde, built under Henri IV., was one of Anne d'Autriche's rooms. The decorative sculpture, by Michel Anguier, dates from about 1660, the bas-reliefs are by Lorta, the ceiling painting by Barthélemy.

Wall left of entrance. 442. the *Vase of Sosibios*, a Greek sacrifice. 672. The base of a candelabra, the so-called *Altar of the Twelve Gods*, Roman work, intentionally executed in an archaic manner. On the upper base are twelve gods, lower, the three Seasons, three Graces and three Eumenides. 81. *Mercury and Apollo*. East side of door, charming heads. 76. *Lycian Apollo*. 389. a noble *Melpomène*. The rooms on the right should be visited later.

SALLE GRECQUE, 12. Ceiling by Prud'hon. In this small room are placed the Greek sculptures of the age of Phidias, fifth century B.C., and the archaic sculptures of a previous age. 695. Head of a Man, an archaic object dating from the second half of the sixth century B.C. 847. a beautiful *Minerva*, from Crete. 692. Head of Apollo, attributed to Myron, fifth century B.C. 828. Head of Demeter, fourth century B.C. 894. *Hermes*, fifth century B.C.

Second wall. Fine bas-relief from the Isle of Thasos, part of a votive monument to Apollo, the Nymphs and the Graces, late sixth or early fifth century B.C.

Third wall. First window, funeral stele of a Greek family, and other good stelai. Second window, fine archaic statuette, sixth century B.C., two gracious figures from funeral stelai. Third window, stelai.

Fourth wall. Fragments of the frieze of the Temple of Minerva on the Parthenon, 447-432 B.C., the work of Phidias and his pupils. The subject is the Athenian women going to present the holy robe to Athena. Above it are two metopes from the temple of Zeus at Olympia ;

about 450 B.C. In the centre of the room is an archaic statue of Apollo, and, in a glass case, the head of a woman attributed to Calamis, fifth century B.C. In another glass case is 737, a head of a Lapith, from a metope of the Parthenon, 447-432 B.C. 686. *Hera*, sixth century B.C., from Samos. Head of Apollo, attributed to Calamis, sixth century B.C. Beyond the Salle Grecque are the rooms 1 to 7, built under the Valois, decorated under Napoleon I. Among their occupants have been Catherine de Médicis, Anne d'Autriche, and Henrietta of England.

CORRIDOR DE PAN, SALLE 2. 287. A seated Pan from the Borghese collection, opposite it, 861, a fine mutilated head.

SALLE DU SARCOPHAGE DE MÉDÉE, 3. *Left*. 294. Entertaining child, *Télesphore*, the son of Esculapius. *Third Wall*. 251. *Silenus*. *Fourth Wall*. 287. *Three Graces*, a delightful group, but with modern heads.

SALLE DE L'HERMAPHRODITE DE VELLETRI, 4. *Left*, 260. *Young Satyr*. 261. *Satyr removing a Thorn*. *Second Wall*. 323. *Hermaphrodite de Velletri*. *Third Wall*. 324. *Wounded Warrior*. 118. *Minerva*, in front of which is 340, a noble sitting figure.

SALLE DU SARCOPHAGE D'ADONIS, 5. *Left*. 220. *Young Bacchus*. *Third Wall*. 352. *Hercules*. Centre, the *Vase of Bacchus*.

SALLE DE PSYCHÉ, 6. *Second wall*. Fine carved chairs. *Third Wall*. 265. *Satyr dancing*. 397. A fine head of *Bacchus*. 385. *Lycian Apollo*. *Fourth Wall*. 94. *Diana*. 854. *Mercury, Eurydice, and Orpheus*, a bas-relief. 375. *Conquering Athlete*. Between this room and the next is the noble draped *Venus*, 398.

SALLE DE LA VÉNUS DE MILO, 7. In this shabby room is housed the chief treasure of the Louvre, "the finest plastic" work in the immense collections. This wonderful figure, in Parian marble, was found in the island of Melos in 1820, and bought for 6000 francs. It is unknown who is the sculptor of the masterpiece, but it is supposed that it is the work of a pupil of Scopas, created in the fourth century B.C. Nor is it known what



THE VENUS DE MILO

In the Louvre

this armless figure was doing, and endless have been the discussions and conjectures which it has given rise to. Near it were found a fragment of an arm and a hand holding an apple, and it has been supposed from this that the figure held an apple, the symbol of Melos; but the inferiority of the workmanship show that this hand and arm were, if they ever formed part of the statue, a later restoration. Another idea is that the figure was a *Niké* or *Victory*, holding a shield in both hands, like the *Victory of Brescia*.

SALLE DE LA MELPOMÈNE, 8. On the right of the Salle de la Vénus de Milo is the Salle de la Melpomène in which is the immense figure of *Melpomène*, the tragic muse, "a splendid example of this imposing type of antique sculpture." The mosaic pavement is by Belloni, from the design of Gérard. Below the statue of Melpomène is a bas-relief of a Roman and a Gaul in combat, and it is flanked by two beautiful figures restored as *Euterpe*, 379, c. 420. This important room also contains a head of *Venus*, 163, and good busts, 341 and 421.

SALLE DE LA PALLAS DE VELLETRI, 9. *Left wall*. 234. *Bacchus and Silenus*, in the windows beautiful statuettes. *End wall*. 382. *Euterpe*. 483. *Adorante*. *Returning down right-hand wall*. 1654. A resting figure. 479. Head of *Venus*, type of Knidos. 114. *Pallas de Velletri*. A Roman copy of a Greek original, probably of the fifth century B.C. 45 and 456. *Youths*, are both Roman copies of Greek originals. 449. *Love bending the Bow*. *Up the centre of the room*. 69. A head of *Apollo*. 493. The *Genius of Repose*, the upper half of which is Greek, the lower Roman. A celebrated portrait bust of *Alexander the Great*. 138. A *Venus*, the head of which was part of a different statue. 137. *Vénus d'Arles*, found at Arles in 1651, and said to be a replica of a statue by Praxiteles; restored by François Girardon. 440. *Homer*. 70. *Apollo Sauroctonos*, a copy of a bronze by Praxiteles.

SALLE DU HÉROS COMBATTANT, 10. *Left wall*. 552. *Wounded Amazon*, a copy of a statue by Polykleitus.

299. *Bacchus and a Centaur*. End wall. 177. *The Richelieu Mercury*. Returning down right wall. 326. *L'Amour*. 86. *Marsyas*. 41. *Ganymede*. 533. *Apollo*. Up centre of room. 135. *Vénus Genitrix*, or *Vénus de Fréjus*, a Roman copy of a Greek statue of the fifth century B.C. 527. *Gladiateur Combattant*, a Roman statue by Agasias, from the Borghese collection. 276. *Faune de Vienne*. 97. *The Diana of Gabii*.

SALLE DU TIBRE, II. *Left wall*. 660. *Diana*—"La Zingaretta,"—a black *Diana*. *Second wall*. Remarkable basin, surrounded with fine heads. *Third wall*. 272. *A Satyr*. Satyrs or Cariatides from the temple of Dionysus at Athens, third century B.C. *Fourth wall*. 218. *Bacchus de Versailles*. 250. *Bacchus and Silenus*. In the centre of the room is the *Diane à la Biche*, or *Diane de Versailles*, a celebrated statue believed to be a copy of a statue of the fifth century B.C. 2241 and 2240 are beautiful crouching figures, a *Venus* in each case. At the end is *Le Tibre*, a Roman statue of the River God with Romulus and Remus. Left, 263, is a *Young Satyr* playing the flute; right, 262, is the same subject.

From this room it is necessary to return to the Rotonde (p. 175) to visit the Roman rooms 14 to 19. To take the rooms in their proper order pass through to 19 and work back. These rooms were built by Catherine de Médicis.

SALLE D'AUGUSTE, 19. The ceiling and decorations are of the Second Empire; the four columns come from Charlemagne's tomb at Aix-la-Chapelle. This Salle contains busts of the Julian Emperors and of the Flavian dynasty. *Left wall*. Vitellius, Vespasian, Titus, Julius Cæsar, and a charming bust of Agrippina the Elder. *Second wall*. Centre, fine portrait statue of Augustus, well known and distinguished for the treatment of the drapery; it is flanked by portrait statues of *Augustus and Tiberius*. In front stand two *Roman boys* of the Imperial family, wearing the golden bulla around their necks; between them is a bust of Octavia. *Returning down the third wall* there are statues of *Sextus Pompeius, Vitellius,*

Vespasian, Titus and two statues of *Julius Cæsar*. Up the centre of the room. Bust, said to be that of *Julius Cæsar*, but now believed to be *Antiochus III.*, King of Syria, 223-187 B.C. Bust of *Mæcenæ*s, minister of Augustus. Portrait statue of *Julius Cæsar*, or of a Roman orator, signed *Cleomenes Agrippa*. Bust of *Rome*, with *Romulus* and *Remus* on the helmet. There are also busts and statues of *Livia*, *Agrippina*, *Tiberius*, *Caligula*, *Antonia*, *Nero*, and *Messalina*.

SALLE DES ANTONINS, 18. The decorations of this fine salle are by Anguier or Girardon, the ceiling paintings by Romanelli, Hennequin, Lethière, Guérin. Chiefly devoted to busts and statues of the Antonine Emperors. Left of door. 141. *Lucius Verus*. Second wall. 1137. *Marcus Aurelius*. Third wall. 1169. *Lucius Verus*. 1171. An immense *Lucilla*. 1190. *Sabine*. Fourth wall. *Hadrian*. 1154. *Trajan*. Centre. 1134. A sitting *Trajan*. 1133. A nude figure restored as *Marcus Aurelius*. 126. *Antinous*, a celebrated portrait bust, the eyes of which once contained precious stones. The bust has the attributes of *Osiris*.

SALLE DE SÉVÈRE, 17. Busts of the Roman Emperors from *Commodus* to *Caracalla*. Wall left of door. 1130. *Faustina the Elder*. Second wall. 1094. *Sylla*, good busts of *Lucius Verus* and a charming bust of *Faustina*. Third wall. Several busts of *Caracalla*. Centre. 131. Two Romans as *Mars* and *Venus*. 1082. Bust of *Antinous*.

SALLE DE LA PAIX, 16. Decorative sculptures by Anguier, ceiling painting by Romanelli. Statues, many of which are of the decadent period. Centre, bust of *Julia Mammæa* as *Ceres*, on the left wall a delicate statue of her. 1063. *Gordianus Pius* is admirable, as is the statue of his wife, *Tranquillina*. There is also a statue of *Titus* as *Mars*.

SALLE DES SAISONS, 15. Decorative sculptures, by Anguier, ceiling painting by Romanelli. Works of the decadent period. 1027. *Germanicus*. 569, 570. Bas-reliefs of *Mithra*. A *Muse*. 1043. A *Roman Lady*.

Fine statue of *Tiridates*, Græco-Roman art. 1023. *Mithra of the Capital*. In the centre a mean statue of *Julian the Apostate*.

SALLE DE MÉCÈNE, 14. Roman reliefs. Centre, altar from *Temple of Neptune* at Rome, representing the sacrifice of the Suovetaurilia; only one side is original.

Return to the Corridor de Pan (p. 176) and turn left into the Salle des Caryatides, so called from the Caryatides by Jean Goujon which support the balcony, and which belong to the period of the French Renaissance. Good Greek and Roman works are placed in this room. *Ante-room*. *Left*. 374. The *Borghese Hermaphrodite*, a late Greek work to which Bernini, in an evil moment, added a mattress in the seventeenth century. In front of it, 453, are placed some pleasing *Nymphs*. Centre. *Hercules and Telephus*.

In the Salle itself, *left wall*, 182, *Mercury and the Young Hercules*. *Antinous*. 384. *Ceres*. *Returning down right wall*, a crouching *Venus* from the Borghese Collection. 18. A Nymph of Diana, called the *Venus à la Coquille*. 112. Minerva, a copy of a work by Phidias. 40. *Boy with a Goose*. 147. A crouching *Venus*. Between the ante-room and the salle a noble seated statue of Demosthenes. 31. *Neptune*; called *Jupiter de Versailles*; seated statue of *Poseidon*. *Up centre of room*. Head of Apollo. 183. A God or Hero. 219. *Richelieu Bacchus*. 235. The beautiful *Borghese Vase*, on which are Bacchanalian reliefs. 217. *Bacchus*. *Discobulus*.

A door at the farther end of this room is an exit under the Pavillon Sully.

ASIATIC ANTIQUITIES. *Musée des Antiquités Asiatiques*. An interesting and valuable section. These collections are housed on the ground floor of the north-east angle of the Cour du Louvre, on the first floor in the north half of the east side of the Cour du Louvre, and in the Galerie de Morgan. The entrance is on the right under the archway leading from the Place du Louvre to the Cour du Louvre.

GRANDE GALERIE 1. Contains Chaldean and Assyrian antiquities, many of which came from the palace of Sargon II., eighth century B.C., at Khorsabad. The immense winged bulls and most of the bas-reliefs are of this period. Up the centre are smaller objects from Chaldea.

SALLE DE SUSIANE, 2. Most of the objects in this room came from Susa, from the expedition of 1901. Other objects from this expedition are shown in Salle 6, on the first floor, and in the Salle Mastaba the bronzes are shown. In the centre is the *Stele of Hammurabi*, on which is engraved a code of Babylonian laws dating from about 2000 B.C. The statue of Queen Napur-Elsai, dating from 1500 B.C., and some enamelled terra-cottas of the sixth century B.C. are among the contents of this room.

SALLE DES TOMBEAUX PHÉNICIENS, 3. Contains Phœnician sarcophagi and the Sarcophagus of King Esmunzar.

SALLE PHÉNICIENNE ET CHYPRIOTE, left of the staircase, contains Phœnician and Cypriot antiquities.

SALLE DE MILET. Antiquities from Miletus and Heraclia Latmus in Asia Minor, showing the "transition from the Assyrian to the Hellenic type."

The SALLE DE MAGNÉSIE contains antiquities of a late Greek period from Ephesus.

SALLE JUDAÏQUE, 9, on the right of the staircase, contains Jewish antiquities, among them the *Stele of King Mesa of Moab*, B.C. 896, the celebrated "*Moabite Stone*," probably the earliest existing example of alphabetic writing.

The SALLE PUNIQUE contains antiquities from Carthage.

The Escalier du Nord was built under the First Empire by Percier and Fontaine. On the landing are placed Græco-Buddhist images and Etruscan sarcophagi. The door on the left at the head of the staircase leads to the remainder of these collections, placed in the following three rooms.

SALLE DE CHALDÉE ET SUSIANE. *First Room.* Built

under Louis XIV. Decorative paintings by Lemeire. Contains part of the objects from the missions of M. Botta and Victor Place in Assyria and M. Sarzec in Chaldea. Many of the cases contain objects too shattered to appeal to anyone but serious archæologists, but the cases left of the centre contain gold work of the Græco-Parthian epoch and small Græco-Persian objects. The wall case by the entrance has Babylonian and Græco-Babylonian objects and figures of interest, as showing the influence of Greece on Asiatic art.

Second room, Grande Salle de Suse. Contains objects from the important mission to Susa carried out by M. and Mme Dieulafoy from 1881 to 1886. *Entrance wall*. Celebrated *Frieze of the Archers*, one of the most beautiful things in the Louvre, from the throne-room of Darius I. This room also contains the hardly less wonderful frieze of horses from the palace of Artaxerxes Mnemon, both the friezes being on encaustic tiles in wonderful shades of blue and green. There are other objects coming from the palaces, among them an immense column having a bull's head for capital from the palace of Artaxerxes Mnemon. There is also a small model of a temple, showing the machinery needed to remove portions of it.

Third room, Petit Salle de Suse, built by Levau under Louis XIV., decorated by Edmond Guillaume. Contains further objects from the mission of M. and Mme Dieulafoy. The panorama of the site of the excavations at Susa is by Chapron and Jambon. In the centre is a model of the throne-room of Artaxerxes Mnemon, 404 B.C. Right of the door a bust of a woman, an almost unique example of the Græco-Phœnician art of Spain in the fifth century B.C. Two sides of the room have on the walls a very fine frieze, in raised tiles, of animals; period Darius I.

The GALÉRIE DE MORGAN, entrance in the Pavillon de la Trémoille, open on Wednesdays, from 12.30 o'clock, and on Fridays from 1 o'clock, contains further small antiquities from Susa, chiefly the result of M. Morgan's expedition in 1897.

EGYPTIAN ANTIQUITIES. *Musée des Antiquités Egyptiennes*. These collections are housed in the south-east angle of the Cour du Louvre on the ground floor, in the east half of the south side of the Cour du Louvre on the first floor, and in the Salle du Mastaba. The entrance is on the left under the archway leading from the Place du Louvre to the Cour du Louvre. The collection is a fine one, though of a rather specialist interest.

ROOM 1. *Left wall*. Votive chapel from the Temple of Philæ. D. 12. Stone sarcophagus tomb of a priest. Huge sarcophagus of the priest Taho, xxvi. Dynasty. Statue of a king of the xii. Dynasty. 139. A seated chief. A. 16. King Sebekhotep, xiii. Dynasty. Sarcophagus of Ramses III., xx. Dynasty.

Returning down the right wall, Goddess Sekhmet, xviii. Dynasty. Head and feet of a colossal statue of the xii. Dynasty. Up centre of room a pink granite sphinx from lower Egypt. Inner painted case from the coffin of Sopi, first Theban Empire. Tomb with painted bas-relief of Seti I.

At the foot of the stairs is the SALLE D'APIS, containing objects found at Memphis.

At the head of the staircase on the left are four rooms containing the smaller Egyptian antiquities. At the head of the staircase is a statue of Neshoru, a functionary of the xx. Dynasty, and some fine mummy cases.

SALLE HISTORIQUE, 4. Ceiling by Gros. Sepulchral statuettes, vases of the second Theban period, and other objects of an historical character.

SALLE CIVILE, 3. Ceiling by Horace Vernet. Statuette of the God Amon-Râ, xviii. Dynasty. Statuette of Pelamon, son of Horula, Dynasty of the Priests, Pottery vases, small decorative objects.

SALLE FUNÉRAIRE, 2. Ceiling by Abel de Pujol. *Centre*. The *Scribe Accroupi*, an amazingly life-like statue. *Entrance wall*. Fine bust of King Amenophis, xviii. Dynasty, and *Porteuse d'Offrandes*, first Theban Empire. On the walls are funeral inscriptions; there are bronzes and objects chiefly relating to the service of the dead.

SALLE DES DIEUX, 1. Ceiling by Picot. Bronze statuette inlaid with gold of Queen Karomama, XXII. Dynasty. Admirable jewellery is placed in this room, which is chiefly devoted to objects connected with the service of the gods.

The SALLE DU MASTABA, entrance is the Pavillon de la Trémoille, contains further Egyptian antiquities.

MEDIÆVAL AND RENAISSANCE SCULPTURE.

Musée des Sculptures du Moyen Age et de la Renaissance. For opening hours, see p. 149. Enter by the Egyptian Museum (p. 183) and turn right at the foot of the staircase, then left, and again left to begin with Room 1. Catalogue of Mediæval, Renaissance, and Modern Sculpture, 1 fr. 55. Renaissance Sculpture, by Paul Vitry, 1 fr. 50.

1. Salle d'André Beauneveu. The room contains examples of early French art of the thirteenth, fourteenth, and fifteenth centuries, "still for the most part purely Gothic, and uninfluenced in any way by Italian models." The fine tomb of Philippe Pot, Grand Seneschal of Burgundy, from the Abbey of Cîteaux, is of interest. Beginning with the end wall behind this, notice the tomb of Pierre d'Evreux. *Head of Christ*, Champenoise school, sixteenth century. *A Virgin and Child*, guarding the Good beneath her cloak, fifteenth century. Centre, tomb of Philippe VI., fourteenth century, and the interesting tomb of Charles IV. and Jean d'Evreux, the work of Jean de Liège in 1372.

SALLE 2, Salle du Moyen Age. Portal of a Spanish thirteenth-century house, and admirable bas-reliefs and figures of the thirteenth and fourteenth centuries.

SALLE 3, Salle de Michel Colombe. Art of the fifteenth and sixteenth centuries. A head of *Henri IV.* sixteenth century. Ghastly skeleton from the Cemetery des Innocents, sixteenth century. *St. Anne*, sixteenth century. *St. George and the Dragon*, a fine bas-relief by Michel Colombe from the Château de Gaillon. *Dead Christ*, by Germain Pilon or his school. *Catherine de Médicis*, by G. della Robbia, intended for the tomb of Henri II.

Tomb of *Philippe de Comines*, 1511. Tomb of *Albert Pie de Savoie*. *Virgin and Child* of the French sixteenth-century school. Tomb of *Robert de Legendre*, 1523, by Guillaume Regnault. Charming bust of *Jean d'Alesso*, sixteenth-century French school. *Centre*. *Mercury*, by Giovanni da Bologna. *Mercury and Psyche*, by Adrien de Vries, 1593. *Fame*, by Biard, 1609.

SALLE 4, Salle de Jean Goujon. Contains magnificent work of the French Renaissance, much of it by Jean Goujon and Germain Pilon. *Wall left of door*. 272. *Genius of History*, by Roussel. *Anne de Montmorency*, by Barthélemy Prieur. In the last window, Charles IX., by Germain Pilon; left and right, children in swaddling clothes. Right, *Infant Jesus*, by Richier, 1554. In case, *Charles IX.* (?), by Germain Pilon.

Second wall. High up, beautiful bas-relief by Jean Goujon from the Fontaine des Innocents (p. 107).

Third wall. Monument attributed to Germain Pilon. Monument with the head of *Anne de Montmorency*, by Barthélemy Prieur. 256. *Vierge de Douleur*, by Germain Pilon.

Fourth wall. Tomb of *Valentine Balliane*, by Germain Pilon. Statue of *Charles de Maigny*, by Pierre Bontemps.

Centre. Wood figure intended to support the châsse of Ste. Geneviève, by Germain Pilon. *Diana*, by Jean Goujon. Fine head of *Henri II.*, by Germain Pilon.

SALLE 5, Salle de Michel Ange. Contains works of the Italian Renaissance. *Romulus and Remus*, sixteenth century. Fine bas-relief of a *Virgin and Child*. The celebrated *Fettered Slaves*, by Michael Angelo. *Filippo Strozzi*, by Benedetto da Majane. Door of the Palais Stanga at Cremona, carried out by the brothers Roclari late in the fifteenth century. Fine bust of a *woman*, by Francesco Laurana, fifteenth century. Statue by Michael Angelo. *Virgin and Child*, attributed to Donatello. *The Nymph of Fontainebleau*, by Benvenuto Cellini, 1543, placed high on the wall, and important for its influence on the French Renaissance. Decorations from the Château de Gaillon. Mino da Fiesole is also represented here.

SALLE 6, Salle de Donatello. Sculpture of the thirteenth to the fifteenth century in Italy. Figures of *Strength, Prudence, Justice, and Temperance*, thirteenth century. A Pisan fourteenth-century *Virgin*. *Third wall.* Donatello's brilliant *St. John the Baptist*. *Pope Paul III.*, by Mino da Fiesole. A *Virgin and Child*, by Jacopo della Quercia. A *Virgin* in wood of the Pisan school, fourteenth century. *Centre.* 70. *St. Christopher*, by Lorenzo Vecchietta.

SALLE 7, Salle des della Robbia. Very fine terracottas or majolicas of the school of Della Robbia. 430 is attributed to Andrea della Robbia. Good bas-relief of the fifteenth-century school of Milan.

Second wall. A *Saint*, by Olivieri. *Virgin and Child*, school of Andrea della Robbia.

Third wall. *Christ in the Garden of Olives*, attributed to Giovanni della Robbia.

Fourth wall. Bust of Ferdinand I. of Aragon, fifteenth century. *Virgin and Child*, after Donatello, on a stand. Beautiful *Virgin and Child*, by Agostino di Duccio.

SALLE 28, Salle des Antiquités Chrésiennes. Inscriptions, sarcophagi, mosaics, and bas-reliefs, all examples of early Christian art.

SALLE 8. *Centre.* Bronze *Diana*, attributed to Barthélemy Prieur, brought from Fontainebleau. Bust of Giov. da Bologna, by Pietro Tacca. Jeanne de Vivonne, French sixteenth century. *Orpheus*, by Francheville.

SALLE 9. Sculpture of the thirteenth to the seventeenth century. Very fine seventeenth-century *Christ on the Cross*. *Childebert I.*, French thirteenth-century school. A case containing statues, among them the *Virgin of the Annunciation*, by Tillmann Riemenschneider (1460-1531), and work attributed to Giovanni da Bologna.

SALLE 10. Sculptures of the twelfth to the sixteenth century; French, German, Flemish, Italian, Spanish schools are all represented. Fine *Christ on the Cross with the Virgin and St. John*, Flemish sixteenth century. *Centre.* Graceful Virgins of the thirteenth and fourteenth centuries.

MODERN SCULPTURE. *Musée des Sculptures Modernes*. For hours of opening see p. 149. Enter by the doorway on the north side of the passage under the Pavillon Sully. This collection occupies the north-west quarter of the Cour du Louvre. Catalogue of Mediæval, Renaissance, and Modern Sculpture, 1 fr. 55.

This interesting collection, which takes up sculpture at the point where the Renaissance sculpture gallery lays it down, is chiefly devoted to French sculpture of the seventeenth, eighteenth, and nineteenth centuries.

SALLE DU COYZEVOX, 1. *Centre*. The tomb of the *Duc de Longueville*, by François Anguier. Round the walls admirable busts by Coyzevox, Coypel, Du Vair, Sarazin and other sculptors of the seventeenth century. Left of the door is Warin's splendid *Louis XIII.* 492. *Colbert*, by Anguier. Monument to *Cardinal de Bérulle*, by Sarazin. *Pierre Mignard*, by Desjardins. *Amphitrite*, by Anguier. *Marie Serre*, by Coyzevox, and his *Venus*. *Esclaves enchainés*, by Francheville, from the statue of *Henri IV.* on the Pont Neuf. *Coypel*, by Lemoyne. "*Le Grand Condé*," by Coyzevox.

SALLE DU PUGET, 2, also devoted to seventeenth-century sculptors. *Left of door*. Tomb of *Mazarin*, by Coyzevox.

Second wall. Model for the statue of *Louis XIV.* in the Place Vendôme, by Girardon, fragments of the real statue in front of it. *L'Hiver*, by Legros.

Third wall. Tomb of *Jacques de Thou*, by François Anguier. *Louis XIII.*, by Guillain. *Anne d'Autriche*, by Guillain. *Mansart*, by Lemoyne. *Colbert*, by Desjardins. *Le Rhône*, by Coyzevox.

Fourth wall. Bas-relief of *Alexander and Diogenes*, by Puget. *Centre*. His celebrated *Milon de Crotone*; also two beautiful vases by Girardon.

SALLE DES COUSTOU, 3, devoted to seventeenth and eighteenth-century sculpture. *Left of door*. *Julius Cæsar*, by Nic. Coustou. *La Musique*, by Falconet. *Diane au*

Bain, by Allegrain. *Hannibal*, by Sebastien Slodtz. *Louis XIII.*, by Nic. Coustou. *L'Amour*, by Falconet. *Hercules*, by Vinache. *Mercure*, by Pigalle, and his *Diderot*. *Nicolas Coustou*, by Guillaume Coustou. *Mari Lesczinska*, by G. Coustou.

SALLE DE HOUDON, 4, devoted to sculpture of the eighteenth century. *Left of door*. 825. *Voltaire*, by Houdon. *Lemoyne*, by Pajou. *Diderot*, *Buffon*, *Lavoisier*, and *Rousseau*, by Houdon. *Pluto and Cerberus*, by Pajou. *Sleeping Faun*, by Bouchardon. *Wall case*. Terra-cottas by Pigalle and Houdon. 1034. Fine bust of Madame Houdon, by Houdon. *L'Amour se faisant un Arc de la Massue d'Hercule*, by Bouchardon, a much discussed statue whose chief merit is said to lie in its "excellent expression of the poverty of the adolescent type." *L'Amour et l'Amitié*, by Pigalle. *Centre*. *Diana*, by Houdon, and Houdon's splendid busts of Alexandre Brongniart and Laure Brongniart.

SALLE DE CHAUDET, 5. Sculpture of the late eighteenth and early nineteenth centuries; a dull room. *Centre*. *L'Amour et Psyché*, by Canova.

Napoleon I., by Bossi. *L'Amour*, by Chaudet. *Beblus*, by Dupaty. Another *L'Amour et Psyché*, by Canova. *Le Soldat de Marathon*, by Cortot. *Psyché*, by Pajou.

SALLE DE RUDE, 6. Nineteenth-century sculpture. *Jeanne d'Arc*, by Rude. *L'Enfant à la Grappe*, by David d'Angers. *Eurydice*, by Nanteuil. *Theseus*, by Ramey. *Psyche*, by Pradier. *Le Tigre*, by Barye. *Third wall*. *Louis XI.*, by Jaley. *Napoléon s'éveillant à l'Immortalité*, by Rude. *Lion and Snake*, by Barye.

SALLE CARPEAUX, 7, *Pêcheur Napolitain*, by Carpeaux, and his admirable *Marquise de la Valette*. *Bacchus*, by Perraud. Good bust of a *Woman*, by Carpeaux. *Genius of Liberty*, by Dumont. *Second wall*. Busts by Carpeaux and his *Ugolin et ses Enfants*. *Last wall*. *La Danse*, the original plaster for Carpeaux's group for the opera house; a group much admired. A model for his fountain at the Luxembourg.

SALLE MODERNE, 8. *Hebe Sleeping*, by Carrier-Belleuse. Terra-cotta, by Carpeaux. *Le Secret*, by Moulin. *Jeanne d'Arc*, by Chapu.

French Sculptors and Architects of the Eighteenth Century, by Lady Dilke, enormously increases appreciation for this collection.

FURNITURE, ENAMELS, IVORIES, CERAMICS, GEMS, FRESCOES, TERRA-COTTAS, BRONZES, DRAWINGS, WATER-COLOURS, PASTELS.

All these collections are placed on the first floor of the Cour du Louvre. Enter by the Pavillon Denon, turn left through the Galerie Denon to ascend the Escalier Daru, and enter the Rotonde d'Apollon by the door on the left of the Niké of Samothrace.

ROTONDE D'APOLLON. The ceiling by Blondel represents the fall of Icarus. The columns are from the Church of St. Martin-les-Autin. The splendid seventeenth-century iron gates, between the Rotonde and the Galerie d'Apollon, are from the Château de Maisons.

The vase in the centre is a copy of an antique. The mosaic pavement was arranged by Belloni; the statues are antique.

GALERIE D'APOLLON. This magnificent gallery, sixty-one metres long, was built under Henri IV., but everything but the actual walls was burnt out in 1661. Le Brun was charged with the redecoration, which was completed very slowly. The fine ceiling is by Guichard, Callet, Le Brun, Le Jeune, and Delacroix, to whom was entrusted the central space, wherein he has painted Apollo vanquishing the Python. The rest of the ceiling represents symbolically the seasons, the months, and the hours. The sculpture is by Girardon, Gaspard, and Marsy. The Gobelin tapestry represents some of the kings and great men of France. The gallery contains very fine enamels, plate, and gems, nearly every individual piece is worth attention; here a few are indicated. The enamels form probably the finest collection in Europe, but those at the Cluny are also fine.

Window wall. First case. Metal inlaid plaques, eleventh to thirteenth century. Limoges enamels by Garnerius. Second case. Limoges enamels, chiefly twelfth to fourteenth century. Third case. Limoges enamels of the fifteenth century; triptych by Nardon; pieces by Penicaud. Fourth case. Limoges enamels by the Penicaud family, fifteenth to sixteenth century. Fifth case. Goldsmiths' work; small enamels. Sixth case. Limoges enamels of the sixteenth century by Martin Didier and the Penicauds. Seventh case. Objects used at the crowning of the French kings; the ring called that of St. Louis; the twelfth-century "hand of Justice"; the twelfth-century sword, and other objects. Also the fine Venetian candlestick, 1600, which belonged to Marie de Médicis. Eighth case. Sixteenth-century Limoges enamels by Reymond. Ninth case. Sixteenth-century Limoges enamels by Limousin and Jean Courleys. Tenth case. Sixteenth-century Limoges enamel by Limousin and others. Eleventh case. Limoges enamels of the sixteenth and seventeenth centuries, by Suzanne de Court. Twelfth case. Limoges enamels of the seventeenth and eighteenth century, not so fine, showing a great falling off in brilliancy.

Second wall. First case. Fine sixteenth-century bindings from St. Denis, gilded silver Byzantine plaque of the eleventh century, twelfth century French vases. Second case. Magnificent silver-gilt Virgin given to the Abbey of St. Denis in the fourteenth century, by Queen Jeanne d'Evreux. Third case. Goldsmith's work from the chapel of the order of St. Esprit. Objects which belonged to Anne d'Autriche.

Third wall. First case. Limoges enamels of the sixteenth century. Second case. Limoges enamels of the sixteenth century, fine cup by Reymond, examples by Limousin and others. Third case. Fifteenth century Limoges enamels, by Monvaerni. Fourth case. Enamels executed in 1553, by L. Limousin, for the Sainte Chapelle, the kneeling figures are the donors, Henri II. and Catherine de Médicis. The similar enamels have the donors François I. and Eleonore d'Autriche. Fifth case. Enamel



GALERIE D'APOLLON, THE LOUVRE

Christ on the Cross, by J. Penicaud. Sixth case. Sixteenth century enamels. Last case. Helmet and shield of Charles IX. and other interesting pieces.

Up centre. First case. Jewellery and enamels of the fourteenth to sixteenth century, French, Spanish and Italian. Second case. Reliquaries, monstrances in silver-gilt, thirteenth to sixteenth century. Reliquary head of the thirteenth century, all fine pieces. Third case. Baiser de Paix from Chapel of St. Esprit, thirteenth century, beautiful objects on engraved rock crystal and other stones. Fourth case. Similar objects. Fifth case. Those crown jewels which escaped the sale of 1887, among them the crown of Louis XV., the crown made for Napoleon I. in 1804, the sword of Charles X., by Bapst, and magnificent jewels. Sixth case. Rock crystal objects dating from the sixteenth century. Seventh case. The fine Chaise of St. Potentian, German thirteenth-century work.

Return to the Rotonde and thence left into the *SALLE DES BIJOUX ANTIQUES*. The ceiling is by Mauzaisse. This room contains fine antique gold-work and gems.

Window wall. Case containing plaques and other objects found at Notre-Dame d'Alençon, near Brissac. Between windows, case containing fine carved gems and military decorations of the Roman period. *Centre.* Case of silver objects remarkable in number, design and condition, found at Bosco Reale near Pompeii. Case containing Etruscan bronze helmet with a wreath of gold oak leaves, gold Gaulish cap, jewellery.

Beyond the *Salle des Bijoux Anciens* is the *SALLE DES SEPT-CHEMINÉES* (p. 155) containing French masters of the late eighteenth and early nineteenth centuries. Pass through this by the right-hand door on the opposite wall, to enter *Salle A.*, the first of the eleven rooms devoted to the very fine collection of antique pottery, which is one of the glories of the Louvre.

SALLE A. Antique Pottery. "*Origines Comparées.*" Phœnicia, Troad, Cyprus, Attica, Bœotia, Crete are all illustrated by the pottery of this room.

SALLE B. Terracottas from Myrina, Athens and other

parts of Greece and Italy. Very charming statuettes, funeral urns, vases, bas-reliefs, etc.

SALLE C. Early Pottery from Etruria, black but comely, and distinguished in form.

SALLE D. Greek and Etruscan pottery found at Cervétri. *Centre*. Fine Etruscan funeral bed.

SALLE E. Pottery found in Italy and the Greek Islands. Sarcophagus from Etruria.

SALLE F. Attic vases found in Italy and Sicily, decorated in black.

SALLE G. Attic vases found in Italy and Sicily, decorated in red.

SALLE H. Vases and reliefs found in Italy.

The LAST ROOM contains wall-paintings from Rome, Pompeii and Egypt. Greek painted funeral stele found at Alexandria. Window-case, stucco ceiling from a palace on the Palatine Hill.

Return to Salle E., and pass from it into the Salle des Colonnes. The rooms to the right of the Salle des Colonnes, extending to the end of this south face of the Cour du Louvre are devoted to the smaller Egyptian antiquities (p. 183).

The rooms on the left contain the remainder of the ancient pottery.

SALLE M. Greek pottery found in Asia Minor, the Crimea, Cyrenaica and Egypt. Case right of exit door, has statues of Music and Dance found in Egypt, dating from the third century B.C. This is one of the rooms built under the Valois.

SALLE L. Greek pottery found in Greece. The central case contains a vase signed by Cleomenes of Athens, and a vase with a combat of Gods and Giants, a work of the fourth century B.C. In this room also are the figures from Tanagra and Thebes which date from the fourth and fifth centuries B.C.

SALLE K. Italian pottery from Apulia, Campania, Lucania and Etruria, very fine examples.

SALLE DE CLARAC. The ceiling is a copy by Balze of the *Deification of Homer*, by Ingres. This room formed part

of the apartments occupied by Catherine de Médicis, Marie de Médicis, and Anne d'Autriche. A bust of Clavac, by Arnaud, is placed in this room, which contains small antiquities, heads, bas-reliefs, and over the fireplace a sixth-century ivory binding with the image of a Roman emperor.

Beyond this salle is again the *SALLE DES SEPT-CHEMINÉES*, from which the visitor should turn right to visit the collections on the west side of the Cour du Louvre. The first two rooms, the *Salle Henri II.* (p. 154) and the *Salle Louis la Caze* (p. 153) contain pictures. Beyond this last Salle is the *Escalier Henri II.* beyond which is the—

SALLE DES BRONZES ANTIQUES. In the vestibule is a good antique gilded statue of Apollo, and some fine bronze busts.

The collection includes weapons, statuettes, busts, ornaments, lamps and implements, armour and other objects.

Beyond this Salle there are five rooms containing furniture of the seventeenth and eighteenth centuries, fine pieces well shown.

SALLE 1, Louis XIV. Gobelins and Mortlake tapestries, furniture by Boule and his followers. Louis XIV. carpet.

SALLE 2, Louis XV. Over the fireplace bust of Madame du Barry, by Pajou. Tapestry of the eighteenth century. The magnificent Bureau of King Louis XV., by Œben, Riesener and Duplessis. Carpet from the Savonnerie. A case containing beautiful miniatures, jewellery, and other eighteenth century objects. Also the sword belonging to Louis XV. Bust of Louis XV., by Lemoyne. *Wall left of exit.* Gold dish and porringer by Thomas Germain, 1733.

SALLE 3, Louis XVI. Tapestry, time Louis XV., and two terra-cotta sphinxes of the same date. Fine cupboard by Benemann, Directoire cupboard with Wedgewood plaques. Centre case. China mounted in bronze, period Louis XIV., terra-cottas by Clodion, a jug and basin which belonged to Madame du Barry, bust, by Caffieri.

SALLE 4, Louis XVI. Drawings by Fragonard. Drawing room furniture covered with Beauvais tapestry.

Pastels by La Tour. Carpet of the Savonnerie, period Louis XIV.

SALLE 5, Louis XVI. Gobelins tapestry, period Louis XIV., all the furniture Louis XVI. period. *First wall.* Corner cupboard by Martin Carlin, cupboard by Benemann, decorated with fine bronzes, cupboard by Carlin.

Second wall. Furniture by Martin Carlin, including magnificent clock.

Third wall. 1st window, case of waxes by Clodion. 2nd window, case of china, Rouen, Sceaux. 3rd window-case, miniatures. Further furniture is shown in rooms on the east side of the Cour du Louvre (p. 196).

Beyond this room begin the rooms devoted to drawings, water-colours, pastels and ivories, which, with the Thiers collection and the Rothschild collection, occupy the north side of the Cour du Louvre on this floor. The left hand door on the exit wall—the door nearest the exterior wall—leads to the corridor containing the—

HIS DE LA SALLE COLLECTION of drawings. It contains sketches by Lorenzo di Credi, Leonardo da Vinci, Rubens, Holbein, Dürer, Watteau, Boucher, Greuze and others.

The galleries devoted to drawings are not numbered. As you return from the His de la Salle Collection—which has no outlet—and follow them you find that—

The first room contains drawings by Lorenzo di Credi, Perugino, Fra Filippo Lippi, Pollajuolo, Botticelli, Mantegna, Signorelli, etc.

The second, drawings by Leonardo da Vinci, Raphael, Michael Angelo, etc.

The third, drawings by Fra Bartolomeo, Andrea del Sarto, etc.

The fourth, drawings exclusively by Rembrandt (temporary display).

The fifth, by Roger van der Weyden, Van Eyck, Holbein, Dürer, Martin Schöngauer, etc.

The sixth, by Rubens, etc.

Following these are rooms devoted to miniatures;

to pastels by La Tour, Rosalba, Chardin, Russell ; to sketches by Isabey ; and to the ivories. The latter form a magnificent collection. On window wall the celebrated altar-piece from the Abbey of Poissy, Italian fourteenth-century work. Entrance wall, delightful pieces by G. Van Obstal. Back wall, Egyptian work of the seventh century and Byzantine work of the eighth and ninth centuries. Centre case. Drawing of the Virgin, a French thirteenth-century piece, a fine saddle bow ; a Byzantine triptych, and an Italian thirteenth-century Virgin and Child. The Cluny museum also contains good ivories.

SALLE 17. Pencil portraits by Lagneau Monitier and others.

SALLE 18. Miniatures. Paintings by Le Sueur, sketches by Charles Lebrun, Giradon, Coypel, Lesueur, M. Corneille, Claude Lorrain, Poussin.

SALLE 18. Miniatures by François Dumont, Antoine Vertier, Hesse, Fragonard, Isabey, Perin, Carrier, Hall and others. Paintings by Van Loo, Largillière, Dumont. Sketches by Greuze, St. Aubin, Chardin, Fragonard, Oudry, Gravelot, Watteau, Boucher, Bouchardon, and Moreau le Jeune.

SALLE 19. DONATION ADOLPHE DE ROTHSCHILD. This small room contains an almost priceless collection of religious objects, paintings, and gold work. *Entrance wall.* Case containing jewelled reliquaries and jewels, fine fifteenth-century German Virgin and Child, German sixteenth-century mirror. *Second wall.* Virgin and Child by Agostino di Duccio, a Florentine fifteenth-century master. Magnificent triptych. Reliquary from the Abbey of Tlorefe, Flemish thirteenth century. St. Catherine of Alexandria, a sixteenth-century statue of the school of Champenaise. *Third wall.* Case similar to that on the first wall but finer, among the contents a Baiser de Paix of the late fifteenth century, Italian. A reliquary of the Flagellalia, Venetian fifteenth century. Flemish Baiser de Paix of the sixteenth century.

SALLE 20. Case of Hispano-Moresque pottery of the

sixteenth century. Persian, Damascene and Syrian pottery, much of it of the fifteenth century and fine.

ANTEROOM. Persian tiles, weapons. Beyond is the staircase descending to the Asiatic antiquities. Return to Salle 14, and pass from it into the rooms containing the—

THIERS COLLECTION. These three rooms contain the collections left to the state by M. Thiers, whose bust by Perraud is placed in the first room. Bronzes, wares, lacquer, china and pictures. Second room chiefly objects of the eighteenth century.

CORRIDOR beyond this contains sketches by David, Charlet, Géricault, Millet, Heim, Huet, Besson, Corot and others.

This corridor leads to the head of the staircase which descends to the Asiatic Antiquities, and to the smaller staircase which leads to the second floor.

Turn to the right to examine the objects contained in the rooms on the first floor of the east side of the Cour du Louvre. The first rooms are filled with antiquities from Chaldea or Susa (p. 181). Passing through them, reach rooms devoted to furniture and other objects of art which date from the Middle Ages, the Renaissance, and a later period.

SALLE 1. *Wall right of door.* Case containing gilded figures of the French and German thirteenth, fourteenth, and fifteenth centuries.

Wall left of door. Delicate French sixteenth-century carving. Gobelins tapestry. A case containing bronzes by Barye, and fifteenth and sixteenth century Italian bronzes. A case containing the armour of Henri II.

Middle wall. Flemish tapestry of the sixteenth century, the Last Judgment, and two pieces of Flemish tapestry of the fifteenth century, St. Luke painting the Virgin, and the Virgin and Child. French sixteenth-century furniture.

Fourth wall. Armour, French, late sixteenth century. Case containing sixteenth-century German, Italian, and French metal work.

Centre. Case of fifteenth and sixteenth-century Locks and Keys. Case of small bronzes. Cases containing ivory, enamels; German medals, fourteenth to eighteenth century; Irish medals, fifteenth to eighteenth century; Italian medals, fifteenth to eighteenth century; medallions, sixteenth to seventeenth century, among them the fine funeral plaque of Marguerite de France, 1776; watch, sixteenth to eighteenth century; wax portraits, Italian, sixteenth century. All the cases are interesting.

SALLE 2. Italian faïence. Cases of Urbino, Gubbio, Castel Durante ware. Fine Italian sixteenth-century coffer on which are placed fifteenth-century busts in Faenza ware. Good collection. See also Cluny Museum.

SALLE 3. La Chambre de Paradis. Fine wood-work time Henri II., brought from the king's room. Tapestry setting forth the history of Deborah. Sixteenth and seventeenth century glass. *First wall.* Statue of a Comte Palatine, 1559. *Second wall.* Case, small wood-carvings of the sixteenth century. Spanish triptych, German triptych of the sixteenth century. Second case, Italian thirteenth, fourteenth, and fifteenth century wood-carvings.

Third wall. Fine inlaid Milanese cabinet of the sixteenth century. Rouen and other French ware of the seventeenth and eighteenth century.

Fourth wall. French, Flemish, and German wood-carvings of the sixteenth and seventeenth century.

SALLE 4. Wood-work, in part from the apartments of the king in the old Louvre of Pierre Lescot, partly made for Henri II.; partly wood-work, time Louis XIV. Over mantelpiece, *Marie de Médicis*, after Pourbus, facing it *Henri IV.*, school of Pourbus. The carved children supporting the curtain of the alcove are by Gilles Guérin. The slaves and trophies round the ceiling by Girardon. The state bed is a Venetian piece of the sixteenth century. *Centre.* Case Bernard Palissy ware, sixteenth century. Cases facing window. Seventeenth-century Nevers ware, and Case Bernard Palissy ware. *Exit wall.* Case Ware of "Saint Porchaire" and Bernard Palissy.

This room and the next were built by Lenepveu under Louis XIV.

SALLE 5., antechamber. The panelling of this room comes in part from the rooms of Anne d'Autriche at Vincennes, and from the apartments of the king in the oldest Louvre. Over mantelpiece, picture of *Anne d'Autriche*, facing it *Louis XIII.*, attributed to Philippe de Champaigne. Central case. Glass of the sixteenth and seventeenth century.

MUSÉE DE LA MARINE. Open on Sundays and Thursdays after 12.30 o'clock. On the second floor. Only staircase open in the spring of 1911 is the small staircase which is a continuation of the staircase leading up from the Asiatic Antiquities, in the N.E. corner of the Cour du Louvre. In the rooms leading to it there are sketches by Regnault, Carpeaux, Lance, Isabey, François Millet, Ravier, Ingres and Delacroix. Cartoons for stained glass by Ingres.

The collections of the Musée de Marine are of interest, there are models of the Yacht Club of France, models of state barges, decorations for ships, a model of the *Santa Maria*, the ship of Columbus, and valuable technical exhibits, all shortly to be moved to the Invalides.

MUSÉE CHINOIS. Beyond the Musée de la Marine, on the second floor. A collection not of great interest, very inferior to the Musée Guimet.

The SALLE PELLIOU, on the ground floor by the Pavillon de la Trémoille, contains further Chinese objects.

COLLECTION GRANDIDIER, Musée de l'Extrême Orient. Entrance from the Quai du Louvre, Porte Jean-Goujon. Open Wednesdays and Fridays from 1 to 5 P.M.

The ten rooms in which this collection is housed contain very fine Oriental porcelain. In the eighth room there is a Japanese Buddha of the eighth century, a stone Japanese Buddha of the seventeenth century, and

an eighth-century Bodhisatva. The ninth room contains Marie Antoinette's collection of lacquer, the tenth room Chinese and Japanese pictures.

CHALCOGRAPHIE. Engravings of pictures in the Louvre and other works of art are exhibited and sold in this gallery, of which the door is opposite the door of the Collection Grandidier.

MUSÉE DES ARTS DÉCORATIFS. Palais du Louvre. Pavillon de Marsan. Entrance 107 Rue de Rivoli, opposite the Rue de l'Echelle. Catalogue, 1910, 60 centimes. Entrance 1 franc on week days, free on Sundays, 50 centimes on fête days. Open from the 16th of March to the 15th of October from 10 to 5; from the 16th of October to the 15th of March, from 10 to 4.

Good temporary exhibitions are held. The library is open from 10 to 5.30, and from 8 to 10 in the evening. Closed on fête days and from the 1st to the 20th of August.

This collection, though housed in the Louvre, does not form part of the state collections; it is a collection formed by the *Union Centrale des Arts décoratifs*, which will become the property of the state in fifteen years time. Its enormous size, and a certain sameness of the admirable contents, decorative art from the Gothic period to the present day, make it one of the most tiring museums, despite its value. The nineteenth-century French pictures, left to the state by M. Moreau-Nélaton are of great merit, and well worth visiting.

In the **ENTRANCE HALL** there are placed fine vases from the Sèvres manufactory, models of groups designed by Carrier-Belleuse for the Opera House, fine gates by Robert, and groups of animals by Cain.

The great **CENTRAL HALL** of the ground floor and the rooms on the left 121 to 115 and 3 are devoted to temporary exhibitions. The right hand rooms, 110-126, and 123 contain collections of nineteenth-century objects.

SALLE 110. Devoted to objects connected with

Napoleon I. Window-case, the Collection Heymann of Lorgnettes.

SALLE 112. Objects of the Empire and Restoration, among them cases of good jewellery, bust of Laplace by Houdon, and fine furniture.

SALLE 114. An interesting room devoted to furniture.

SALLE 116. Objects of the Empire and Restoration.

SALLE 118. Temporary exhibit of objects connected with the Légion d'Honneur.

SALLE 120. Also contains a temporary collection.

ESCALIER DE MARSAN. At the foot of this staircase are collected Sèvres vases, and a portion of a parquet floor erected in 1865 for a ballroom in Lord Dudley's house in London. The ceiling is by Galland.

SALLE 122. Second Empire and late nineteenth century. Interesting contents.

SALLE 124. Period 1880-1890. Ceiling by Besnard.

SALLE 126, Salle de Sèvres. Sèvres china, bookbindings and plate.

SALLE 123, Grand Salle Moderne. Modern objects in glass, furniture, enamel and gold work.

On the first floor are the collections of Gothic and Renaissance art of the period Louis XIV. and XV., and the Moreau-Nélaton collection of pictures.

SALLES 201 to 207, which contain Gothic Art, are placed along that side of the museum which looks into the Jardin du Carrousel. Salles 206 to 226, which contain Renaissance art, are on the side of the museum nearest the Rue de Rivoli. Salles 228 to 234, art, period Louis XIV., occupy the rooms overlooking the Jardin des Tuileries. Salles 209 to 221, art, period Louis XV., are on the side overlooking the Jardin du Carrousel.

The COLLECTION MOREAU, Salles I, II, III, contains a good small collection of nineteenth-century paintings by French masters. Daubigny, Corot, Carrière, Delacroix, Fantin-Latour, Monet, Manet, Ricard, Sisley, Puvis, Pissarro, Troyon, Decamps, are all represented. The rooms on the second floor which belong to this

collection contain drawings. The bust of Moreau-Nélaton is by Lenoir.

On the second story, Salles 251 to 257, overlooking the Jardin du Carrousel, contain examples of Italian art. Salle 256, overlooking the Rue de Rivoli contains examples of German art. Salles 258 to 260, on the same side, Spanish art. Salles 262 to 272, on the same side, contain stuffs. Salle 269, overlooking the Jardin du Carrousel, contains ironwork. Salles 259-267, on the same side contain art of the period Louis XVI.

On the second story are examples of oriental art, and a room containing fine specimens of eighteenth-century English china. From Salle 334 there is a delightful view over the Jardin des Tuileries.

LUXEMBOURG, JARDIN DU. The chief interest of these gardens should lie in the fact that they are the only remaining gardens in Paris laid out in the Renaissance style, in the Medici fountain, and in the sculpture; it really lies in the children, the amazing Parisian children, who make the garden peculiarly their own. In the quiet corners of the garden also are grave men teaching the sparrows to take crumbs from their lips, this we cannot see in London!

The gardens were laid out by Jacques Debrosse for Marie de Médicis; he is also the designer of the beautiful Medici fountain in the N.E. corner of the garden. The fountain was erected in 1620 (see Arcueil), and has dramatic figures of Polyphemus discovering Acis and Galatea. The sculptures are by Ottin. Behind it is the Fontaine de Leda, a bas-relief of considerable charm by A. Valois. Busts of Henri Murger and Théodore de Banville are placed in this quiet green corner.

In the centre of the garden lies the great octagonal basin on which the toy yachts venture forth, sunk in a great space surrounded with flower beds, gay into November.

A broad band stretching across the garden on either side of this sunk space is given up to games, gravel and

trees ; but all round the garden there are delightful stretches of grass and flowers, especially on the south side.

The west side of the garden, walking south, has among other monuments *Delacroix* by Dalou, *Vicaire* by Injalbert, *Chopin* by Dubois ; and at the south end *Watteau*, *Eustache le Sueur* by Husson, *Comtesse de Ségur*, *Ferdinand Fabre*, *Le Play* by Allar, and the fine "*Chapiteau des baisers rêvé pour une maison du peuple*," by E. Derré. On the south side of the central basin is the monument to *Scheurer-Kestner*, while on the raised ground round the basin there are painfully respectable statues of great Frenchwomen, all named. The sculptures in this garden are indeed too numerous to enumerate.

The Avenue de l'Observatoire, which begins at the southern end of the garden, is a streak of green lawns and indifferent sculpture extending for about a quarter of a mile. At the southern end is the Fontaine de l'Observatoire, a singularly harmonious work. The four figures representing the four quarters of the globe are by Carpeaux, the great horses by Frémiet. The whole is a fine modern work.

A few yards south of the fountain, on the Carrefour de l'Observatoire, there is a statue of Marshal Ney by Rude, considered one of this sculptor's finest works, and erected by Napoleon III. on the spot where Marshal Ney was shot. The south corner of the Tarnier hospital, which lies on the west side of the fountain, has a bas-relief of Tarnier by D. Puech, an unusually attractive production.

LUXEMBOURG, MUSÉE DU. Open 10-5 from 1st April to 30th September, 10-4, from 1st October to 30th March. Closed on Monday, Sundays 10-4. This picture gallery is designed to house the works of modern painters and sculptors which are, a few years after their death, transferred to the Louvre or a provincial gallery ; it therefore enables the visitor to take up the study of modern French art, at the point where the Louvre fails. It may be usefully supplemented by a visit to the Petit Palais and the Hôtel de Ville.



JARDIN DU LUXEMBOURG



THE FONTAINE DE L'OBSERVATOIRE



THE MÉDICCI FOUNTAIN

The gallery lies west of the Palais du Luxembourg in the Rue de Vaugirard ; it is shortly to be transferred to the Place St. Sulpice. The order and arrangement of the pictures is frequently changed.

Several pieces of sculpture are placed at the foot of the entrance steps. Among them a *Wounded Dog*, by Frémiet, A. Charpentier's original *Narcissus*, that painfully realistic group *Le Froid*, by R. Roger Bloch, and on each side of the steps, *Judith* by Aizelin, and *Orphée endormant Cerbère*, by Peinte.

In the ENTRANCE HALL devoted to sculpture there are among other pieces, on the right, bordering the central path, *Tanagra* by Léon Gérôme, the delightful *Faunesse au Biniou*, by Injalbert, Rodin's *L'Age d'Airain*, and his *St. Jean-Baptiste*, a much admired example of this master.

Flanking the central aisle on the left are Antonin Mercié's *David*, a striking presentment, *La Muse d'André Chénier*, by Denys Puech ; a young *St. Jean Baptiste*, by Dubois, less successful than his *Chanteur Florentin du XV. Siècle*, beyond ; *Une Trouvaille à Pompéi*, Hippolyte Moulins' exquisite boy with his triumphant movement ; *Pan et Ours*, by Frémiet ; Idrac's *Mercur*.

On the right, between this central row and the statues by the wall, there are cases of modern medals, charming, but not to be compared to the older examples at the Cluny. There is also the beautiful *Le Baiser de l'Aïeule*, by Jean Damp, Rodin's *Tête de Femme*, a brilliant example of his work, a statuette bust by Vauthier of France, Rodin's *La Danaïde*, " in which delicacy of form and subtlety of modelling are carried to the fullest point."

In the same position on the left side of the room there are, beside cases of medals a curious little *Portrait of Madame N.* by Troubetzkoi, a bizarre and charming vase, by Injalbert, Rodin's celebrated *La Pensée*, an enigmatic head ; Gérôme's *Napoléon*, Verlet's clever *Madame la duchesse de X*, and Bloch's *Martyre*.

The statues by the wall, starting left of the door, are Blondat's charming *Amour*, beyond it that faithful

animal study, by Paillet, *Deux Amis*; Mme Dumontet's *Triboulet enfant*; Meunier's *Marteleur*; Theunissen's *Harpignies*; J. Gérôme, by Bernstamm; Rosso's curious *Impression*; Mercié's *Le Souvenir*; Desca's *Nos Aïeules*; Rodin's *L'Homme au nez Cassé*, and his *Douleur*, separated by Octobre's *Nymphe*. Each side of the door leading to the second room there are busts by Rodin of Victor Hugo and Henri Rochefort.

Returning down the farther side of the room there are Dalou's *Paysan*; Bareau's *L'Eveil de l'humanité*. On the wall at the entrance to the recess, *La Glebe* and *Les Puddleurs*, by C. Meunier, bas-reliefs of great distinction. There are also two busts by Rodin. Beyond the recess is Meunier's *L'Industrie*.

The tapestry represents scenes from the life of Louis XIV.

In the recess are busts by Rodin, Madame Cazin's *David*, Barrias' *La Nature se dévoilant*, and Allouard's *Loin du Monde*. On the right of recess is—

SALLE CAILLEBOTTE, containing pictures of the Impressionist school. Among the artists hung in this room are Edouard Manet, Degas, Mary Cassat, Claude Monet, Berthe Morizot, Sisley, Raffaelli, Cézanne and Caillebotte. The opposite room is the room of—

ECOLES ETRANGÉRES. The pictures in which are frequently changed, so as to exhibit in turn the collection of foreign paintings owned by the Luxembourg. The large room beyond the hall of Sculpture is—

SALLE I. It has in it four busts by Rodin, his *Le Baiser* and his bronze *Caryatide*. There is a central case of china, and pewter. Going round the room, left of the door, there are among other pictures, on the *first wall*—*Le Soir dans la Campagne de Rome*, by Harpignies.

Second wall. A *Portrait*, by Bastien-Lepage, *Le Cardinal Lavigerie*, by Bonnat, *Terrain en culture en Flandre*, by Cazin. *La Dame au Gant*, by Carolus-Duran, a brilliant picture, *La Nuit*, by Fantin-Latour.

Third wall. *Les Foins*, by Bastien-Lepage; Fantin Latour's *Portrait of his wife*; *Le Poète à la Mandoline*, by Carolus-Duran, a remarkable portrait; *Lever de*



RODIN'S LA DANAÏDE
In the Luxembourg



LA DAME AU GANT

From the painting by Carolus-Duran in the Luxembourg

Lune, by Harpignies; *Portrait of his Mother*, by Delaunay.

Fourth wall. *Le Vieux Lithographe*, by Carolus-Duran. *Portrait of a Young Man*, by Benjamin Constant. *Le Pauvre Pêcheur*, by Puvis de Chavannes.

Carrière's *Verlaine* is at present hung between Salles 1. and 2.

SALLE 2. *Wall left of door.* *Pays Basque*, by Bonnat. *Aguadora*, by Zo.

Second wall. *Yonne*, by Lefebvre. *Labourage nivernais*, by Rosa Bonheur. *Léon Cogniet*, by Bonnat.

Third wall. *Usines à Rouen*, by Binet. *Vénus*, by Mercié.

Fourth wall. *La Ménagère*, by Bail.

End of first wall. *Au Crépuscule*, by Chabas. *Retour des Champs*, by Jules Muenier.

On the stands are sketches by Fantin-Latour, Flandrin, Meissonier and Perret.

SALLE 3. *Wall left of door.* *Portrait d'un Graveur* (Félicien Rops), by Mathey.

Second wall. *Diane*, by Delaunay. *Portrait de l'Auteur*, by Vollon. *Portrait de J. P. Laurens*, by Laurens. *Les Derniers Rebelles*, by Benjamin Constant.

Third wall. *Un Combat de Coqs*, by Gérôme. *Portrait de Femme*, by Courtois.

Fourth wall. *Madame X.*, by Benjamin Constant. *Monsieur Constant*, by Delasalle. *Fond de Vallon*, a mysterious picture, by Pointelin. *Portrait de Femme*, by Gaillard.

SALLE 4. *Left of door, second wall.* *Le Bain*, by Prinnet. *La Princesse*, by Jean Véber. *Portrait de jeune fille*, by Chaplin.

Third wall. *Rezonville*, by Morot.

Fourth wall. *Entre deux Rayons*, by Besnard. Henri Martin's disappointing *Sérénité*. *Tendresses Nocturnes*, by Chigot.

SALLE 5. *Wall left of door.* *Femme qui se chauffe*, by Besnard. *Paysage de Neige*, by Cazin. *Lilia*, by Carolus-Duran.

Second wall. *La Paye des Moissonneurs*, by Lhermitte. *Eventail et Poignard*, a fine picture by Falguière.

Third wall. Fantin-Latour's *Un Atelier aux Batignolles*, a study of Manet's studio; Monet and Zola are among the figures. *Bateau de pêche a Dieppe*, by Flameng.

Fourth wall. *Idylle*, by Henner. *La Toussaint*, by Friant.

End of first wall. *Coplas*, by Laparra. *General André*, by Ferrier. The room also contains two bronzes, *Le Débardeur*, by Bauchard, and Rodin's amazing *La Vieille Heaulmière*, a subject "taken from Villon's ballade of the beautiful helmet-maker's wife mourning over her lost youth."

SALLE 6. *Wall left of door.* *La famille*, by Carrière, whose work can be studied in the Musée des Arts Décoratifs.

Second wall. Carrière's wonderful *Mattérnié*. *Gouter sur l'Herbe*, by Lebasque. *Portrait de la Mère de l'auteur*, by Whistler, a well-known picture of extreme charm.

Third wall. *A Group of Boys*, by Marie Bashkirtseff. *La Famille du Peintre Th.* (Thaulow), by Blanche. *Paysage*, by Harpignies.

Fourth wall. *Ismael*, by Cazin. *Portrait du Peintre Français*, by Carolus-Duran. *Nu dans un Intérieur*, by Ménard.

SALLE 7. *Wall left of door.* *Le Départ*, by Tissot, and his *En Pays Etranger*.

Second wall. *Les Nains*, by Falguière. *Venise*, by Ziem.

Third wall. *L'Homme a la pipe*, by Whistler.

Fourth wall. *Portrait de Femme*, by Thévenot, Victor Mottez's charming *Mme. M.*, *Le Christ en Croix*, by Carrière. *Mélancolie*, by Eugene Loup. *La Vanne*, by Dauchez. *Portrait d'Artiste*, by Besnard.

Centre. Rodin's *Bellone*; against the wall, Goffin's two admirable bronzes of Harpignies and Ziem.

SALLE 8. *Wall left of door.* *Harfleur*, by Moreau-Nélaton. *Paysage*, by Buffet.

Second wall. *Jason*, by Gustave Moreau, and his *Orphée*. See Gustave Moreau, Musée, for other works by him. *Paysage*, by Harpignies.



LE SAUT-DU-LOUP, VUE PRISE SUR L'ALLIER
From the painting by Harpignies in the Luxembourg

Third wall. A collection of paintings by Moreau, the gift of Charles Hayem.

Fourth wall. *Au Pays de la Mer*, by Cottet. *Mlle. Moréno*, by Granié.

SALLE 9. *Wall left of door.* *Portrait de l'Auteur*, by Ribot. *Tirailleurs Sénégalais en arrière-garde*, by Perret.

Second wall. *Versailles*, by Paul Helleu. *Le grain*, by Lepère.

Third wall. *Sur la Plage*, by Du Gardier. *La Procession*, by Simon. *Dernier Retour*, by Berteaux.

Fourth wall. *Maison du Soleil*, by Henri Martin. *Madame Valtesse de la Bigra*, by Henri Gervex. *L'Or du Rhin*, by Fantin-Latour.

End of first wall. *La Solitude*, by Flandrin. *La Grand-mère*, by Renard. *La Femme à l'Eventail*, by Abel Faivre.

SALLE 10. *Wall left of door.* *Paysage*, by Quost. *Portrait d'homme*, by Ménard. *Les Cygnes*, by Gaston la Touche.

Second wall. *Fin de Promenade*, by Humbert.

Third wall. *Solitude*, by Laurens. *Portrait de G. C.*, by Léandre.

Fourth wall. *Une loge*, by Gaston La Touche. *Naiade*, by Henner. *Le Colisée*, by Harpignies.

End of first wall. *La Mère et les deux enfants*, by Milcendeau.

SALLE 11. *Wall left of door.* *M. Franck*, by Bastien-Lepage. *Tisseuse*, by Leroy. *Femme à la rose*, by La Gandara. *M. Ch. H.*, by Delaunay. *Aveugles à Tanger*, by Dhurmer.

Second wall. *Vierge consolatrice*, by Bouguereau. *La Table*, by Le Sidaner. *Le Jour de la visite à l'hôpital*, by Geoffroy.

Third wall. *Chambre mortuaire de Léon Gambetta*, by Cazin. *Mlle. A.*, by Baudry. *Madame X.*, by Humbert. *Mgr. Ségur*, by Gaillard. *Mme. G. F. et ses enfants*, by Carolus-Duran. *Les Chemineaux*, by Jules Muenier.

LUXEMBOURG, PALAIS DU.—In the Rue de Vaugirard is the Palais du Luxembourg, officially called the Palais du Sénat, and occupied by that body.

In 1611 Marie de Médicis bought the Hôtel of the Duc de Piney-Luxembourg, had it pulled down, and caused Jacques de Brosse to build a palace for her on the site of this Hôtel Luxembourg. This palace, begun in 1615, finished in 1620, resembles a little the Pitti Palace at Florence, and "exhibits the second stage of French Renaissance architecture, when it was beginning to degenerate from the purity, beauty, and originality of its first outburst towards the insipid classicism of Louis XIII. and Louis XIV."¹ The court and fine façade can be seen without trouble; to view the interior apply by letter, stamp enclosed, to *M. le Questeur du Sénat*. The building was enlarged in 1836 by Gisors. The east façade, though restored, is the least altered; the principal façade faces the Rue de Vaugirard; on the south side lie the Renaissance gardens of the Luxembourg.

The interior is shown by a bored official, very little is shown, and it is perhaps hardly worth seeing, though a debate is interesting. The *Salle des Séances* is a fine room, elaborately decorated. Above the president's seat are statues of Turgot, d'Aguesseau, L'Hôpital, Colbert, Molé, Malesherbes and Portalis. The handsome *Galerie des Bustes* contains busts of senators, and the amazingly ornate *Salle des Pas-Perdus*, or *Salle des Fêtes*, is hung with Gobelins tapestry, and has a ceiling representing the Apotheosis of Napoleon I.

The *Library* contains paintings by Delacroix.

The palace, which had been in turn the property of various great personages, was sequestered in the Revolution, and made into a prison. Beauharnais and his wife, Desmoulins and Danton were imprisoned in it. Under the Directory the courtyard saw the reception given to General Bonaparte after his return from Italy. In 1852 the senate was installed, and it has since remained the home of the upper house under its different names. Among the trials which took place therein, under the Chamber of Peers, was the trial of Marshal Ney; of Lauvel, who assassinated the duc de Berry; of Prince

¹ *Paris*, by Grant Allen.

Louis Napoleon; of the duc de Praslin, the murderer of his wife; and of Fieschi, who attempted the life of Louis Philippe in 1835.

On the west side of the palace is the Petit Luxembourg, now the residence of the President of the Senate. Further west is the entrance to the chapel of the Filles du Calvaire; it can be seen from the Rue de Vaugirard, forming part of the buildings of the Luxembourg. The convent was founded in 1619 by Marie de Médicis, and was suppressed in 1790. The charming Renaissance façade, which can now be seen, was part of the chapel built in 1625. It was set back from the position on the edge of the street in 1852.

MADELEINE, LA SAINTE-MADELEINE. — This “bran new Greek temple” is built on the site of a foundation as old as the thirteenth century, the chapel of the country palace of the Archbishop of Paris having been on this spot. The first stone of the present building was laid by Louis XV. in 1763, the architect being Pierre Vignon. But it was sixty years later, under the Restoration, that the building was finished by the architect Huvé.

In the interval, Napoleon I. decided to finish the building as a Temple of Glory, to bear the inscription, “*L'Empereur Napoléon aux soldats de la Grande Armée.*” In it, on the anniversaries of Austerlitz and Iéna, orations were to be delivered and odes read, to the end that the glory of the army should be upheld.

At the Restoration this idea was given up, and Louis XVIII. contemplated finishing it as a monument to Louis XVI. and Marie Antoinette, but that idea also failed.

The church, which, if it lacks beauty, “*ne manque rien en richesse,*” is surrounded by a colonnade of Corinthian columns between which are the statues of thirty-two saints. The relief on the west façade is by Lemaire, and represents the Last Judgment. The fine bronze doors are by Triqueti.

The interior, lighted from three cupolas, consists of a large nave with shallow chapels on each side. On the

high altar is a group by Marochetti, representing the Magdalene being borne to heaven by angels. In the apse there is a mosaic of Jesus Christ surrounded by characters important in the history of Christianity, while in the foreground Napoleon I. is being crowned by Pius VII. The Baptistry, the first chapel on the left, has Rude's Baptism of Christ, the chapel facing it contains the Marriage of the Virgin, by Pradier. On the right is a tablet to the memory of Deguerry, a curé of the Madeleine, who died for "Faith and Justice," during the Commune, when he was killed by the Communists. Larche's statue of Jeanne d'Arc, "Liberatrice de la France," faces it. In 1871, nearly 300 Communists were killed before the altar. The Madeleine is one of the richest and most fashionable churches in Paris, with very good music.

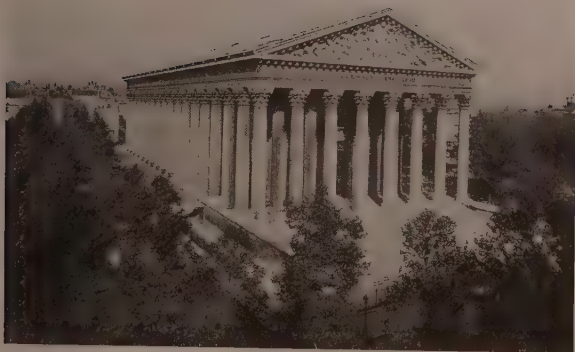
MAISON DE FRANÇOIS Ier., No 16 Cours-la-Reine.—This charming example of French Renaissance domestic architecture, the sculptures of which are said to be by Jean Goujon, was built in 1572 for Marguerite de Navarre, by François Ier. It was moved from its original position at Moret, near Fontainebleau, in 1826, and rebuilt in its present place. The façade with its medallions and charming frieze of cupids is most pleasing.

The Cours-la-Reine which extends from the Place de la Concorde to the Place de l'Alma, between the Quai de la Conférence and the Champs Elysées, of which it forms part, was laid out by Marie de Médicis in 1618.

MAISON VICTOR HUGO. See *Hugo, Victor, Musée*.

MARAIS, LE.—The Marais, one of the most interesting and picturesque quarters of Paris, a district affording street after street of interest and charm, fills, roughly speaking, the triangular space between the Rue du Temple, the Boulevard du Temple, the Boulevard Beaumarchais, the Rue de Rivoli and the Rue St. Antoine.

The cheerful commercial Rue St. Antoine, a continua-



THE MADELEINE



NOTRE DAME

tion of the Rue de Rivoli leading to the Place de la Bastille, full of character, essentially Parisian, has in it the fine Hôtel de Sully (p. 120), the Hôtel de Mayenne (p. 118), the Church of St.-Paul-St.-Louis (p. 271) and the Temple Ste. Marie (p. 284). North of it lies the beautiful Place des Vosges (p. 245). In the striking Rue des Francs-Bourgeois, close to the Place des Vosges, is the Hôtel Lamoignon, No. 25 (p. 118). No. 16, the Musée Carnavalet (p. 68). No. 31, the Hôtel Jeanne d'Albert, of which the first stone was laid in 1550; interesting as having been the meeting place of Mme Scarron and Mme de Montespan, the venerable No. 51, No. 30, the Hôtel de Jean de Fourcy, an example of the architecture of the reign of Henri IV., whose bust adorns the courtyard. No. 42, the Hôtel Herouët, which has a charming little *tourelle* dating from 1528, and No. 55 the Mont-de-Piété, in the Cour de l'Horloge of which there are traces of the wall of Philippe Auguste, and in another cour, part of one of his towers. No. 60 is the magnificent Palais des Archives Nationales (p. 44). In the Rue Vieille-du-Temple at 47, is the Hôtel de Hollande and at 74 is the Hôtel de Strasbourg. In the Rue du Temple, at 71 is the Hôtel St. Aignan, a seventeenth-century house, hidden behind a modern front, built by Le Muet for the Comte d'Avaux, No. 79 is also a good house, with a good court. 78 Rue des Archives is another house of interest containing a good eighteenth-century staircase which can be seen by entering under the arch in the right hand corner at the end of the court. This house is that of the Maréchal de Tallard, the staircase is said to be by P. Bullett. In the same street at the corner of the Rue des Haudriettes is an elegant fountain built in 1636, reconstructed in 1760 on the design of Moreau. The naïad is by Mignot. No. 24, the Couvent des Carmes Billettes (p. 67), has a nice cloister.

But these are merely a few of the fine houses in the Marais, which, though now a wholly commercial quarter, was from the middle of the fifteenth century until the beginning of the eighteenth century, when the Faubourg

St. Germain began to take its place, a fashionable part of Paris.

MAIRIE DU IXe. ARRONDISSEMENT, 6 Rue Drouot.—This attractive eighteenth-century building was originally the Hôtel of Daugny the financier. It was afterwards the home of the Austrian Ambassador in 1780, of the Minister of War in 1792, and finally, after passing through other hands, was acquired in 1848 by the *Ville de Paris*. In the courtyard is Lambert's statue of Voltaire, on the base of which are bas-reliefs of "*Voltaire chez Ninon de L'Enclos*" and "*Le Patriarche de Ferney*."

MONCEAU, PARC. See *Parc Monceau*.

MONTMARTRE.—The Butte Montmartre, the great hill north of Paris, is well worth a visit, even without the Sacré Cœur which occupies its summit. It is well to ascend the hill on foot—but what a climb—from some point near the Place de la Trinité, as only thus can a due idea be gained of the size and grandeur of the hill and church.

Montmartre is now a picturesque quarter with a very distinctive character, not altogether a gentle one, much frequented by that section of Paris which amuses itself. Interminable flights of steps lead to the top, or from the little square of St. Pierre, where the children of the quarter play, and which contains a nice fountain by Derré, a funicular railway ascends to the summit. The actual summit is occupied by the Sacré Cœur (p. 253), St. Pierre de Montmartre (p. 272), some quiet old houses and gardens fast vanishing, and the shops of innumerable holy image-sellers; for if the middle slopes of Montmartre are given up to amusement, tempered by the *apache*, the summit with its cathedral is a goal of pilgrims.

The hill has always been a sacred mount from the supposed martyrdom of St. Denis thereon, St. Denis the first preacher of Christianity in Paris, who suffered

martyrdom in 270. The name Montmartre is variously supposed to come from the name *Mons Martyrum*, Mount of Martyrs, *Mons Martis*, Mount of Mars, or *Mons Mercurii*, Mount of Mercury. It is believed that during the Roman period altars to Mars and Mercury stood on the mount, the pillars from one of their temples are in the interior of St. Pierre de Montmartre, though the intervening district between hill and river was swampy or covered with thickets.

MONT-PARNASSE, CEMETERY OF.—The chief entrance is in the Boulevard Edgar-Quinet. This, the third largest cemetery in Paris, is admirably calculated to strike a chill to the most callous heart. Among the illustrious men buried therein are Henri Martin, the historian, C. Raspail, Bouguereau, Th. de Banville, Orfila, Houdon, Fantin-Latour, Gérard, Rude, Dumont d'Urville, Besnard, Baudelaire, Edgar Quinet, Guy de Maupassant, Barbey d'Aurevilly, Bartholdi, Leconte de Lisle, Sainte-Beuve, Boucicaut, César Franck, Carrière and Mme. Collard-Bigé.

MONT-SOURIS, PARC. See *Parc Montsouris*.

MOREAU, MUSÉE GUSTAVE, 14 Ruede La Rochefaucauld, ring.—Open 10 to 4 in winter, 10 to 5 in summer, closed on Mondays.

Gustave Moreau, who died in 1898, left his house and his pictures and drawings to the State; naturally they are exhibited in his house and number over 1100.

As to the work of Gustave Moreau opinion must be strongly divided, but no one will deny to him a brilliant imagination and sense of colour. "His work is a magnificent and urgent protest against the sordid and the commonplace." Following no school, his subjects are all such as lend themselves to the symbolical expression of the mood in which he worked.

On the ground floor are several small rooms containing sketches, small pictures and designs. The more important pictures are placed in three upper rooms.

In the first, SALLE M., *Wall left of Staircase.* 37. *Fleur Mystique*, one of his most decorative pictures. 35. *Prométhée foudroyé.* 32. *Les Trois Mages.* 34. *Hercule et l'Hydre de Lerne.* 30. *Messaline.* 28. *Hésiode et les Muses.* *Les filles de Thespius.* 23. *Les Muses quittent Apollon leur père pour aller éclairer le monde.* 21. *Moïse en vue de la terre promise ôte ses sandales.* *Second wall.* 20. *Retour des Argonautes.* 19. *Les Prétendants.* 18. *Tyrtée chantant pendant le Combat.*

Fourth wall. 47. *Calvaire*, one of his most striking pictures. 43. *Léda.* 39. *Les Chimères*, an unfinished picture of great imaginative power. The staircase in Salle M. leads to—

SALLE N. *Entrance wall.* 107. *Les Sirènes.* 105. A small picture with exquisite colouring; 83 is also a fine piece of colour. 101. *Le Christ et les deux Larrons* is a striking picture.

Second wall. 87. *Les Piérides.* 88. *Automne.* 84. *La Parque et l'Ange de la Mort.* 83. *Salomé dansant devant Hérode.* 73. *Salomé.* 76. *Léda.* 75. *Pasiphaë.* 73. *Vie de l'Humanité.* 70. *Triomphe d'Alexandre le Grand.*

SALLE O. *Entrance wall.* 216. *Jove.* 202. *Les Licornes.*

Second wall. 213. A marvellous *Salomé. Hélène sur les ramparts de Troie.* 203. *La Mort offre des Couronnes au vainqueur du tournoi.* *Third wall.* 195. *St. George.* 191. *Europa.* 197. *Christ sur la Croix*, a miracle. 209. A wonderful effect of movement and space.

The rooms contain cabinets in which are placed beautiful sketches.

MUSÉE. See Archives. For Armée, see Invalides. Arts Décoratifs. Art et Métiers. Balzac. For Brignole Galliera, see Galliera. Carnavalet. Cernuschi. Cluny. For Ethnographique, see Trocadéro. Galliera. Hugo, Victor. For Indo-Chinois, see Trocadéro. Invalides. Louvre. Luxembourg. For Mme. de Caen, see Institut de France. Gustave Moreau. For Sculpture Comparée, see Trocadéro.

NOTRE DAME.—The Cathedral Church of Paris is, “to the historian, if not to the artist, the typical, central, Gothic cathedral.” “The historical importance of Notre Dame stands out pre-eminent as the work of the French monarchy at its highest point, as the cathedral of their capital, the intellectual centre of Catholicism in the thirteenth century, the high-water mark of Western Christendom.”¹

Notre Dame is believed to occupy the site of a Roman temple (certainly Roman remains have been found below the church), and as early as the fourth century a church stood at the eastern end of the island. In the sixth century there is mention of two churches, St. Etienne and St. Marie, which existed close to the present cathedral. In the twelfth century Maurice de Sully (1160-96), Bishop of Paris, determined to erect a building more worthy of Paris, and it is said that Pope Alexander III. laid the foundation stone in 1163; in 1182 the High Altar was consecrated by the Papal legate. The two churches were demolished to make room for the building which progressed slowly. The western front was probably begun about 1211 and was finished about 1223. Jean de Chellis, in 1257, constructed the *Porte Rouge* and the portals of the transepts. The chapels which flank the nave were not in the original design, they were probably added in 1270, the chapels of the east end being of the fourteenth century.

Notre Dame de Paris, one of the first great churches in France erected in the early French Gothic style, is a church of Our Lady, therefore full of reference to her; a cathedral church of the city, full, therefore, of reference to the local saints; and a royal church, containing reminders of the “close alliance” between Church and State. The *flèche* is modern, a barbarous architect of the eighteenth century having pulled down the original one. The western façade is in two storeys, above which rise the towers, which were originally meant to bear spires. The three great portals are, left, the door of Our Lady; centre,

¹ *Meaning of History*, by Frederick Harrison.

the door of Our Lord, the *Porte du Jugement*; right, the door of St. Anne. The figures on the buttresses of the doors are, left, St. Etienne, then the Church Triumphant, then the Synagogue, singularly dejected, and last—extreme right—St. Marcel, Bishop of Paris. The *Galerie des Rois*, above the portals, bears statues of the kings of Judah and Israel, statues which replace those destroyed by the mob during the Revolution, under the impression that they represented kings of France. The parapet above has on the centre a statue of the Virgin Mary, right and left Adam and Eve, symbolical of the Fall and the Redemption.

The door of Our Lady has on the central pier a statue of the Virgin and Child; in the tympanum there are in the first row, left, three Patriarchs; right, three kings; in the second row the Entombment of the Virgin; third row, Coronation of the Virgin. Sides of the portal, left, the Emperor Constantine, and two angels guiding the headless St. Denis; right, Pope Silvester, Ste. Geneviève, with angels guarding her taper from the breath of a pleasing little fiend, St. Etienne (St. Stephen) the dispossessed saint whose church was rebuilt on the *Rive Gauche*, and St. John Baptist.

The *Porte du Jugement* has a modern statue of Our Lord on the central pier. Tympanum, first row, modern Resurrection; second row, the weighing of souls; third row, Christ Enthroned, with angels bearing the cross, spear, and nails, the Virgin, and a figure ascribed to Ste. Geneviève or St. John the Evangelist. The lintels have on them the Wise and Foolish Virgins; the figures on both sides of the portal are the Twelve Apostles; under them are medallions of the Virtues and their corresponding vices.

The door of Ste. Anne, has Romanesque work from the older church which stood here. The figure on the central pier is St. Marcel. Tympanum, first row, history of Ste. Anne; second row, a charming Nativity; third row, Madonna enthroned. The iron work of the doors is worth attention.

The fine portal on the south side of the church is dedicated to St. Etienne, whose statue is on the central pier. In the tympanum are scenes from his preaching, martyrdom, death and glory. This beautiful south side of the church, with the lofty nave and later side chapels, is perhaps best seen from the further side of the river. The cathedral should also be examined from the little garden at the east end, to observe the "characteristic French form of the choir—a lofty and narrow apse, with apsidal aisles and circular chapels added below, the whole forming what is called a *chevet*." ¹

On the north side of the cathedral is the charming *Porte Rouge*, the Canon's entrance, with the Crowning of the Virgin in the tympanum. The larger door, the *Portail du Cloître*, in the north transept, has a Virgin on the pier, while in the tympanum is set forth the history of the monk Theophilus.

The interior of the cathedral, a cruciform building with double aisles continued round the choir, and short transepts, is now over-restored, and shorn of much of its ancient dim glory. But the lofty nave and the beautiful triforium and clerestory are very fine, and the three rose windows are magnificent.

The entrance to the ambulatory is in the right transept, near it, under blue hangings, is the mediæval wonder-working statue of the Virgin and Child, and Desvergnès' Joan of Arc.

The rose window of the west end is dedicated to the Glory of the Virgin; round her are the Twelve Prophets, the signs of the Zodiac, the Labours of the Months, and the Virtues conquering Vices. The rose window of the north transept has in the centre the Virgin and Child surrounded by Angels, Patriarchs, Judges, Kings, and Prophets. The rose window of the south transept has in the centre Christ, round Him, emblems of the Evangelists, the preaching of the Apostles, and the Martyrs. The glass of these windows is of the same date as the stonework, but restored.

¹ *Paris*, by Grant Allen.

The finest thing in the interior is the stone Gothic screen surrounding the choir ; a fourteenth century work executed by Jehan Ravy and his nephew, Jehan de Bouteillier. These interesting sculptures begin on the north side of the choir at the east end, and that side has the finer work, unhappily mutilated to carry out the "*Vœu de Louis XIII.*," when much of the screen was destroyed. Among the remaining subjects are the Visitation, the Adoration of the Shepherds, the Nativity, the Adoration of the Magi, the Massacre of the Innocents, the Flight into Egypt, the Presentation in the Temple, Christ among the Doctors, the Baptism in Jordan, the Miracle in Cana, the Entry into Jerusalem, the Last Supper, and the Agony in the Garden.

On the south side of the choir, beginning at the west end, the scenes represent Christ appearing to Mary Magdalene, to the Marys, to Simon Peter, to the Disciples at Emmaus, to the Eleven Apostles, to Thomas, to the Apostles by the Sea of Tiberius, to the Disciples at Galilee, and on the Mount of Olives.

The unhappy carrying out of the *Vœu de Louis XIII.*—a vow to place France under the protection of the Virgin—led to the mutilation of the choir between 1699 (when Louis XIV. began to carry out the material part of the vow), and 1753. The "*anciennes stalles du quinzième siècle, son jubé, toute la clôture à jour du rond-point, l'antique maître-autel avec ses colonnes de cuivre et ses châsses, tous les tombeaux du chœur, les vitraux de la nef et des chapelles*"¹ were all swept away. In exchange the church has fine seventeenth-century choir stalls, with scenes from the life of the Virgin ; behind the high altar a Descent from the Cross, by M. Coustou, and on each side of the altar statues, Louis XIII., by Coustou, and Louis XIV., by Coyzevox.

In the ambulatory, on the south side, is the *Sacristie du Chapitre*, containing the treasury, open from 12 to 4. This uninteresting treasury contains, among other things, the Imperial mantle worn by Napoleon at his coronation

¹ Viollet-lé-Duc, *Description de Notre Dame*.

in 1804, the Communion Cup used by the Royal family in the Temple prison, plate given by Charles X., the châsse given by the women of Paris to contain the piece of the True Cross preserved here, the casket of St. Thomas à Becket, the chasuble of Pope VII., worn to officiate at the marriage of Napoleon I., communion plate of the fifteenth century, death masks and other memorials of the archevêques Darboy and Affre, the crucifix of Mademoiselle La Vallière, and fourteenth-century silver busts of St. Louis and St. Denis.

Careless restoration under Louis XVI. and during the First Empire did much to injure the church ; but in 1845 the task of restoration was instructed to Viollet-le-Duc and Lassus.

Among the many great scenes which have passed in Notre Dame the coronation of Henry VI. of England, as King of France in 1431, the marriage of Marie Stuart and François II. in 1552, the conversion of the church into a " Temple of Reason " in 1793, opened again for worship only in 1795, the coronation of Napoleon I. by Pope Pius VII. in 1804, the marriage of Louis Napoleon in 1853, and the baptism of his son in 1857 are but a few.

The view from the top of Notre Dame is one of the most striking town views possible, and nothing can take its place as a means of grasping the geography of the city. The ascent, free, gratuity, is made from the north-west corner of the cathedral, outside ; the steps—very dark—are not over difficult, but it is an immense distance to the top.

The gallery over the façade at the root of the towers, which is first reached, has on the balustrade the grotesque stone monsters which, in spite of being often reproduced, are so dramatic. In the south tower, reached from this gallery, is hung the *Bourdon de Notre-Dame*, rung only on great occasions, a bell weighing $12\frac{1}{2}$ tons, given in 1400, by Jean de Montaigu, refounded and baptized by the name of Emmanuel Louise Thérèse in 1686.

Beyond the gallery a farther flight of dark steps leads to the summit of the north tower, from which, on a still fine day, the view is superb. *Looking west*, the square,

Place du Parvis Notre Dame, lies outstretched, having on the right of it the Hôtel Dieu, west of which is the Tribunal de Commerce. On the farther side of the Parvis is the huge block of buildings of the Préfecture de Police with the Palais de Justice, from the heart of which springs the spire of the Sainte Chapelle, rising behind it. The Seine on both sides of the Ile de la Cité can be seen with the junction of the two branches below the pointed end of the city. Farther away, over the Seine the low grey mass of the Grand Palais is visible, right of which is the Arc de Triomphe de l'Etoile, looming very large. Nearer, on the right bank of the Seine, are the immense buildings of the Louvre, slightly to the right of which the nearest bridge — the Pont au Change — ends in the Place du Châtelet, with its column glittering in the sun. Just to the right of this is the beautiful Tour St. Jacques, while over the Châtelet is the huge mass of St. Eustache. Behind St. Jacques and St. Eustache rises the sacred hill of Montmartre, crowned with the white buildings of the Sacré-Cœur. Looking south-west to the *rive gauche*, in the foreground is the tiny shabby church of St. Julien le Pauvre, whose treasures are all in the interior, St. Séverin rises to its right. Over St. Julien is the clumsy building of the Sorbonne, with its high-pitched roof, over which is the dome of the Church of the Sorbonne. Right of St. Séverin are the unequal towers of St. Sulpice, in the middle distance, right of them the spire of St. Germain des Prés, farther to the right, nearer the Seine, the twin towers of Ste. Clotilde. Over the spire of St. Germain is the gilded dome of Les Invalides, close to which straddles the Tour Eiffel, to the right of which are the ugly towers of the Trocadéro, on the right bank. Over the Trocadéro are the heights of Mount Valérien.

Looking east, from the farther side of the tower, the other end of the cité can be seen, and the Ile St. Louis, with the Pont Sully at its farther extremity, beyond which the Seine broadens out. On the *rive gauche* is the immense dome of the Panthéon, while left of the Panthéon is St. Etienne du Mont.

Looking north, almost opposite, on the *rive droite*, is the Hôtel de Ville, to the right of which is St. Gervais. Farther to the right the Church of St.-Louis-St.-Paul, beyond and between them the interesting quarter of the Marais.

The Parvis de Notre Dame has been enlarged by pulling down the old houses which clung round the cathedral, and though the cathedral benefits by being opened up, the loss of the old buildings which surrounded it is a serious one, many of them being of considerable interest. The statue of Charlemagne placed in the Parvis is by Rochet.

At the eastern end of the church is the garden called the Square de l'Archevêché, in which is placed a Gothic fountain by Vigoureux, erected in 1845. There is also a bust of Goldoni given by the Duc Metzi d'Eril.

NOTRE DAME DE L'ASSOMPTION, 263 Rue St. Honoré.—Open until mid-day. This church, built in 1676, was the chapel of the convent of the Dames de l'Assomption. It contains a painting by Suvée, from the old chapel of the Temple, and pictures by Carlo Vanloo and Louis de Boullongne. The architect of the building was Charles Erard, the church is decorated by Charles de la Fosse.

NOTRE-DAME DE BONNE NOUVELLE, Rue de La Lune.—This uninteresting church, the first stone of the choir of which was laid in 1628, by Anne of Austria, occupies the site of an ancient chapel. The tower is all that remains of this seventeenth-century church, which was almost entirely rebuilt under the architect Gosse. It was consecrated afresh by Monseigneur de Quélen in 1830, after being closed.

The first chapel in the north aisle has in it the door of the prison of La Roquette, where M. L'Abbé Bécourt, Curé of this church, was imprisoned during the Commune; shot, May 1871. The chapel of the Virgin in the north aisle, contains frescoes by Hesse. The mural paintings are by M. Felix Villé.

Where the Rue de la Lune joins the boulevard is the shop the *Brioche de la Lune*, celebrated for *brioches*.

NOTRE DAME-DE-CONSOLATION, 23 Rue Jean Goujon.—Open 2 to 5, 1st April to 1st October. Closed on Mondays, and the first Friday in the month. This modern chapel, built, with the Stations of the Cross surrounding it, from the design of A. Guilbert, has been erected to the memory of those who died in the terrible fire of May 1897; a fire which broke out in the “Bazar de la Charité,” and in which the Duchesse d’Alençon, among many others, lost her life.

The immense Vierge Consolatrice over the high altar is the work of H. Daillion, the painting in the dome is by A. Maignan. The names of the victims are placed round the Stations of the Cross. The building is an amazing example of the vulgarity under which wealth, doubtless with the best intentions, can hide its grief.

The Armenian Chapel in the same street, with its curious loggia for the bells, has a charming interior.

In 1883 Victor Hugo occupied the second story of No. 9 Rue Jean Goujon.

NOTRE-DAME-DE-LORETTE, Rue Châteaudun.—Built in 1223-36 by Hippolyte Lebas on the plan of a Roman basilica. The relief in the tympanum is by Nanteuil. The Madonna enthroned in the apse is by Picot. On each side of the altar are paintings, Christ disputing with the Doctors, by Drolling, and the Presentation in the Temple, by Heim. Orsel, Dubois, Langlois, Delorme, Hesse, Vinchon, Périn, Roger, Blondel, Coulan, Lemaire, Johannot and Etex, jeune, have all contributed paintings and frescoes to the decoration of the building.

OBSERVATOIRE, Avenue de l’Observatoire.—Open to visitors on the first Saturday of every month at 2 o’clock. Apply for permission by letter, enclosing stamp, to the Directeur. An admirable explanation of all the apparatus shown, is given.

In the entrance court is a statue of Le Verrier, by Chapu. This celebrated observatory founded by Louis XIV., as a centre for the study of astronomy and meteorology, is housed in a building built by Claude Perrault in 1667-71. The four sides of the building "correspond exactly to the four cardinal points." The latitude of the southern façade is considered the latitude of Paris, thus the meridian of Paris divides the building through the centre. In the Grande Galerie d'Honneur on the first floor, and in the Rotonde Ouest opposite it, are housed the objects which form an astronomical museum. The Salle Méridienne contains the Lunette Méridienne, showing stars of the twelfth magnitude. In the garden is shown the great telescope, one of the largest in the world, built by Eichens, the mirror by Martin. The copper cupola, a revolving dome constructed in 1815 on the roof, from which there is a good view, is also shown. It contains the enormous parallactic telescope constructed by Bruner. The meridian of Paris is drawn from the Observatoire, through St. Sulpice, where it is indicated on the pavement of the church, through the Palais Royal to Montmartre, where its termination used to be marked by a pyramid, apparently now destroyed.

ODÉON, THÉÂTRE DE L'—The last subventioned theatre, built by Chalgrin in 1807, restored by M. Duquesnel in 1875. Under the arcades surrounding the theatre are book shops with interesting, and often cheap, books, second-hand books and music.

In 1782, the Théâtre Français was installed on the site of the present Odéon, on the ground previously occupied by the gardens of the Hôtel de Condé, it was, however, closed in 1793, and only after passing through several phases, opened finally in 1808, but no longer as the Théâtre Français. In the square facing the theatre is a successful monument to Emile Augier, by Barrias.

OPERA HOUSE.—This grandiose building, the first subventioned theatre, was called into being as the result

of a decree of 1860, which decided that a new Opera House must be built as a work of public utility. Out of 171 designs placed before the council that of Charles Garnier was chosen ; and this site being decided on the work was begun in 1861.

In 1870, still unfinished, the Opera House became a great military store during the Siege of Paris ; on the roof being a semaphore for communicating with the different points of defence. More than 300,000 francs was spent in repairing the damage done during the siege and the Commune, and the building was only finished in 1874.

Before its installation in the present magnificent building, the opera, established in 1669, occupied twelve different salons.

The great building, which covers three acres, and has 15,000 mètres of roof, occupies a magnificent position at the head of the Avenue de l'Opéra. The principal façade is decorated with four groups, Music by Guillaume, Lyric Poetry by Jouffroy, Lyric Drama by Perraud, and The Dance by Carpeaux ; four statues, Drama by Falguière, Song by Dubois and Vatrinnelle, Idyllic Poetry by Aizelin, and Declamation by Chapu. The bronze busts on the façade representing Mozart, Beethoven, Spontini, Auber, Rossini, Meyerbeer and Halévy, are by Chabaud and Errard.

The lateral façades have busts of musicians by Walter, Bruyer, Itasse, Denéchaux. The dome is crowned by Millet's Apollo, and has on each side a Pegasus by Lequesne. The bronze groups on the roof, representing Harmony and Poetry, are by Gumery.

In the vestibule are statues of Lulli, Rameau, Gluck, and Haendel, by Schoenwerk, Alasseur, Cavelier and Salmson. The splendid Escalier d'Honneur is carried out in marble with a balustrade of onyx ; figures by Carrier Belleuse, support the lights. The Grand Foyer, 54 mètres long, contains sculpture by Jules Thomas, and a ceiling by Paul Baudry, representing Parnassus, in the centre the union of Melody and Harmony, Poetry and



THE OPERA

Glory. The caryatides supporting the chimney-pieces are by Cordier, and Carrier Belleuse. The smaller salons have ceiling paintings by Barrias and Delaunay. The whole interior is a triumph of the ornate, successfully treated. The ceiling of the house itself is by Lenepveu, the four tympana, by Hiolle, Barthélemy, Samson and Mercier. The subject of the ceiling is the Hours of the Night and Day.

The Library is open from 11 to 4, closed Sundays and Mondays. The interesting little museum containing souvenirs of the opera and of the artistes, is open from 1 to 4, closed Sundays and Mondays.

PALAIS BOURBON. See *Chambre des Députés*.

PALAIS DE JUSTICE.—The Palais de Justice, built on the site of the palace of the Roman Governors, and originally the palace of the French kings, from which they dispensed justice, and in which the parliament sat, was, after the final departure of François I. to his new Palace of the Louvre, given over to the Parliament and to the machinery of Justice. Nothing remains now of the palace of St. Louis, who rebuilt most of the palace, except the Sainte Chapelle (p. 277), the buildings enclosed in the Conciergerie (p. 96) and the Tour de l'Horloge (p. 286); much of the palace having been burnt down in successive fires.

The present structure is an immense pile of varying forms and styles, occupying the space between the Boulevard du Palais, and the Rue de Harlay, and extending from quay to quay of the Ile de la Cité. The central façade and the fine gate on the Boulevard du Palais date from Louis XVI. and are the work of Desmaisons. Under Louis Philippe the buildings were enlarged on the design of M. Huyot.

Entering by the Cour de Mai, on the Boulevard du Palais, the visitor can ascend the staircase and freely visit the interesting interior of the law courts. The Cour de Mai owes its name to the custom, long indulged

in by the *basochiens*, or lawyers' clerks, of planting a tree in the court every year in the month of May.

The Galerie Marchande extends right and left of the entrance ; from either end of it fine galleries, the Galerie de la Première Présidence, and the Galerie Lamoignon lead through the Palace to the handsome Vestibule de Harlay. A door at the north end of the Galerie Marchande leads to the Salle des Pas Perdus, 74 mètres long, 28 mètres wide. This hall is one of the sights of Paris, being the great meeting ground of lawyer and client, and presenting an animated scene. The present hall, built by Duc and Dommey, has on the south side a monument to Malesherbes, the defender of Louis XVI. in his trial. The figures represent France and Fidelity, the statues are by Cortot, the bas-reliefs of the trial by Bosio.

PALAIS DE LA LÉGION D'HONNEUR, Quai d'Orsay.—Originally the Hôtel de Salm, built in 1786, and spoken of by Lady Dilke in terms of warm and merited praise. "I see no other example of domestic architecture at the close of the eighteenth century to be compared to it."¹ "One hotel, built at this date, seems to me to exhibit that fine movement of the builder's mind which is indispensable to the beauty of his work."¹ The architect of this charming hotel was Rousseau, who built it for Prince Frederic de Salm Kirburg ; Madame de Staël was a later owner, and under the Directory her celebrated political receptions were held here. During the Commune the hotel was burnt down, but was rebuilt in 1871, by voluntary contributions, on the original plan. The order of the Légion d'Honneur was established in 1802 by Napoleon I., and in 1803 the Government bought this building for its reception. The entrance to the fine court is in the Rue de Lille.

PALAIS DE LA PRÉSIDENTE. See *Chambre des Députés*.

¹ *French Architects of the Eighteenth Century*, by Lady Dilke.



THE PALAIS ROYAL.



THE PALAIS DE JUSTICE AND SAINTE CHAPELLE

PALAIS DU TROCADÉRO. See *Trocadéro*.

PALAIS-ROYAL.—The Palais-Royal now consists of two portions, the block of buildings facing the Place du Palais-Royal, a building in which the Conseil d'Etat is housed, and the garden behind it, surrounded with galleries.

In 1629-34 Cardinal Richelieu caused Lemercier to build him a palace on this site, a palace called until 1643 Palais Richelieu. Of this palace nothing remains but a section in the second court on the right. Dying in 1642, Richelieu left his palace to Louis XIII., who died a few months later. In 1643 Anne d'Autriche came to occupy it with her two children, and the palace became known as the Palais-Royal. Henriette de France, the widow of Charles I., also occupied the palace from 1652 to 1661. In 1672 Louis XIV. gave the palace to his brother the Duc d'Orléans, whose son, the Regent Orléans, afterwards occupied it. During his occupation much of the palace of Lemercier was pulled down to construct new buildings, and during the same period took place the orgies by which the Regent made the Palais-Royal odious. The fourth Duc d'Orléans, after a serious fire in 1763, instructed the partial rebuilding of the palace to Moreau, and bought the land to erect a theatre on the site of the present Théâtre Français. When Philippe-Egalité, his son, became possessed of the Palais-Royal, he decided to fill his empty pockets by building round the gardens galleries with shops below them. During the Revolution the palace became national property, the shops were filled, and the palace became a haunt of gamblers and roués.

In 1801 Napoleon installed the Tribunal in the buildings, and it was only in 1814 that the palace was restored to the Orléans family. In 1848 it was sacked by the mob, and was afterwards devoted to various public uses, until in 1854 Jérôme Bonaparte took up his abode in it; and it was afterwards occupied until 1870 by his son Prince Napoleon. During the Commune the palace was for the third time partly burnt down, and rebuilt from 1872-76 by Chabrol. In 1789 the garden became

"*le forum de la Révolution*," and it was here on the 12th of July that Camille Desmoulins rushed out of the Café de Foy to leap upon a chair and harangue the people, calling on them to rise; and here therefore, it may be said, began the Revolution. Green leaves were plucked from the trees at the instigation of Desmoulins, to make badges, the emblem of hope. Here also began the Revolution of July 1830. Fashion and rags met in the Palais-Royal where all the world walked, played, and talked scandal; and it was only in 1838, when the gaming houses were closed, that the prestige of the Palais-Royal began to lessen, until it has reached its present sorry state.

Behind the chief building, in which is the Conseil d'Etat, is the courtyard on the farther side of which is the Galerie d'Orléans, containing the offices of the French Colonial Office and a small commercial museum attached to it. Behind this lies the garden, surrounded with galleries and laid out formally with trees, flowers, and a fountain which marks the site of one of the towers of the wall of Charles V. Among the statuary in the garden is a statue of Desmoulins by Boverie, and a statue of Victor Hugo by Rodin. The little cannon of the Palais-Royal, which, from May to October, is supposed to be fired at noon by the rays of the sun, a performance which only comes off at the exact moment when the sun is rarely powerful, is placed in a box just behind the statue of the snake charmer, or the first plot of grass.

A band plays on Sundays, Wednesdays, and Fridays from 4 to 5.

PANTHÉON.—The Panthéon, now secularized to make a place of burial for the men whom France desires to honour, was begun by the architect Soufflot under Louis XV., who designed it to replace the mediæval Church of Ste. Geneviève, one of the two patron saints of Paris, a shepherd girl of Nanterre born about 421. Her history, the miracles she wrought for the Parisians, are set out on the walls of the Panthéon.

Her church, which stood behind the Panthéon, on the site of which is now the Rue Clovis, was originally the Church of St. Peter and Paul, founded about 510 by Clovis. In the ninth century, however, it was known as Ste. Geneviève; was rebuilt from 1176 to 1191, was abandoned in 1790, and destroyed in 1807. There is a representation of the church in the window of Ste. Geneviève's chapel in St. Etienne-du-Mont. The tower remains closed in by the Lycée Henri IV., which is on the site of the Augustine Abbey of Ste. Geneviève.

In this Church of St. Peter and Paul Ste. Geneviève was buried in 513, her remains being afterwards placed in a shrine made to receive them in 550 by St. Eloy, a sanctified blacksmith. The peculiar sanctity of Ste. Geneviève made her shrine and church of the first importance; and when Louis XV. decided to honour the saint by building the immense structure now known as the Panthéon as a new church, her shrine was temporarily moved to the Church of St. Etienne-du-Mont, where indeed it now is.

Her new church was barely finished when the Revolution broke out. It was at once secularized and set apart for the burial of great Frenchmen; and the inscription *Aux Grands Hommes, la Patrie Reconnaissante* was placed beneath the sculptures of the pediment. In 1806 Napoleon I. restored the building to its original purpose as a church; in 1830 it was again secularized; in 1851 again consecrated; and in 1885 again "*desaffecté au culte*" on the occasion of the burial of Victor Hugo. Meantime the shrine of Ste. Geneviève had been broken open by the Revolutionists and the remains of the saint burnt, but by one of those fortunate chances which do attach to saints fragments were saved, and finally replaced in her tomb.

The Panthéon, which stands on the mountain of Ste. Geneviève, a mount of great sanctity owing to the long-continued presence of the Churches of Ste. Geneviève and St. Etienne-du-Mont, is built in the form of a Greek cross, and the exterior of this immense classical building awes by its very size. The sculptures of the pediment,

by David d'Angers, represent France bestowing wreaths on her great sons. In front of the building is Rodin's remarkable *Le Penseur*.

The most interesting features of the building are its connexion with Ste. Geneviève, its present purpose as a national monument, and the modern wall paintings which surround the building.

In the apse there is the spirited painting *Vers la Gloire*, by Edouard Detaille, 1905, and in the vault above a mosaic by Hébert, representing Christ with the Guardian Angel of France, the Madonna, Jeanne d'Arc, and Ste. Geneviève.

The fine wall paintings are, beginning on the right (south) side of the nave, first, the Preaching of St. Denis by P. Galland, then four beautiful frescoes from the youth and miracles of Ste. Geneviève by Puvis de Chavannes, 1877. The south transept has on the west side a painting by Lévy of Charlemagne being crowned by Leo III. in St. Peters, and Charlemagne as the Patron of Science and Learning. At the end of the transept is a painting by Maillot, representing in its several panels a procession to the shrine of Ste. Geneviève. On the east side of the transept are paintings by Blanc of the baptism of Clovis and the battle of Tolbiac. The south side of the choir has Jean P. Laurens' picture of the death of Ste. Geneviève, robustly treated. On the north side of the choir is a fresco of Ste. Geneviève looking over the sleeping city of Paris, the most beautiful fresco by Puvis de Chavannes in the Panthéon, and a fresco by the same artist of Ste. Geneviève saving Paris from famine during an invasion of the Franks. In the north transept on the east side are paintings by Lenepveu, 1889, representing the vision of Jeanne d'Arc, her presence at the siege of Orleans, and at the crowning of Charles VII., and her martyrdom. A brave statue of the Maid, by Dubois, is placed near them. At the end of the transept are the paintings of Humbert; in front of them a statue symbolical of the works of "unknown artists," a piece of symbolism difficult to follow, by a Russian sculptor Landowski. The west side of the transept has scenes from the life of St. Louis by



THE PLACE DE LA CONCORDE



THE PANTHÉON

Cabanel. On the north side of the nave is a painting on three panels by Delaunay, representing Ste. Geneviève tranquillizing the citizens of Paris, terrified by the approach of Attila. A single painting by the same artist, of the Approach of Attila, is a finer example of his work. Beyond it is the Martyrdom of St. Denis by Bonnat. Round the immense dome are placed tablets commemorating those "*Morts pour la Défense des Lois et de la Liberté*" in July 1830.

A visit to the crypt, open to the public, is a singularly unpleasant experience. In it are buried the great dead, among them Rousseau and Voltaire, but their surroundings, as shown to the public, succeed in being singularly undignified and mean.

The view from the dome, open to the public, is a fine one.

The Church of St. Etienne-du-Mont, close to the Panthéon, should be seen with it if possible, the connexion between them, Ste. Geneviève, being so close.

PARC DES BUTTES-CHAUMONT. See *Buttes-Chaumont*.

PARC MONCEAU.—This beautiful park, at its best in April and early May, is one of the pleasantest in Paris. A little lake with plethoric goldfish, pigeons too fat to fly, ducks, and children—children everywhere—are the features of this leafy place.

The sculpture includes statues of Edouard Pailleron ; Ambroise Thomas, with Mignon at his feet, by Falguière ; Gounod, surrounded by Sappho, Juliet, and Marguerite, by Mercié ; Chopin, with Night and Harmony ; Guy de Maupassant, by Verlet ; the *Jeune Faune*, by Charpentier ; the *Lionne blessée*, by Valton, and other statues. The tiny lake, La Naumachie, has by it a colonnade of Corinthian columns brought from the Church of Notre Dame de la Rotonde at St. Denis, pulled down in 1719, and the circular stone arcade from the old Hôtel de Ville, burnt in 1871.

The park was arranged in 1861-62 on the site of the *Folies de Chartres*, a garden laid out in the English style for Philippe-Egalité in 1785 ; it is now full of shrubs and trees, and very green grass. Quiet in the morning, crowded in the afternoon, the park forms a very oasis.

PARC MONTSOURIS.—A delightful park, laid out in 1868, on the south side of Paris, touching the fortifications, near the Porte d'Arcueil. The chief entrance is at the end of the Avenue de Montsouris, which runs south from the Place Denfert Rochereau.

It is a quiet, diversified little park, with a small lake on the north side ; the Sceaux railway passes through it. There is also a small restaurant. The Municipal Observatory, which occupies the rising ground on the south side, is housed in the palace of the Bey of Tunis, a reproduction of the Bardo, which was in the exhibition of 1867, and which was then presented by the Bey to the *ville de Paris*.

Facing the chief entrance there is a bronze by Paris representing 1789 ; and near the railway, half-way up to the observatory, an obelisk put up to the memory of Colonel Flatters and his helpers, who were slain by the Touaregs in 1881 while surveying for a Transsaharian railway. Opposite this is Gardet's bronze group of a panther and a snake, while further round to the west there is a bronze by Pierre.

PARC-DES-PRINCES.—By the Porte d'Auteuil lies the pretty garden of the Parc-des-Princes, crowded with nursemaids, and less agreeable than its great neighbour the Bois.

Close to it lies the Etablissement Horticole (p. 106).

PARVIS-NOTRE-DAME. See *Notre Dame*.

PASSY.—A suburb of Paris, extending from the Trocadéro towards the Bois de Boulogne. The cemetery of Passy contains some remarkable tombs, among

them that of Marie Bashkirtseff. The Ranelagh is an attractive grass plot touching the fortifications, and containing the monument erected to La Fontaine. The Balzac Museum (p. 50), in the Rue Raynouard, admission 1 franc, closed Saturdays and Mondays, is of some interest.

PÈRE-LACHAISE, CIMETIÈRE DU.—Principal entrance Boulevard de Ménilmontant. Good illustrated guide, 1 franc.

In 1804 the municipality of Paris purchased the ground to form this cemetery from M. Baron-Desfontaines. The Maison Mont-Louis earlier occupied part of the site of the cemetery, a mansion belonging to the Jesuit order; and one of their number, Père-Lachaise, the confessor of Louis XIV., became a person of such importance that the name Maison Mont-Louis faded into the name Maison Père-Lachaise, which has ever since attached itself to this property. Over 756,651 persons have been buried in this cemetery, of which, however, it may safely be said that it is infinitely less repulsive than the other Parisian cemeteries; indeed it is possible to go further, and say that people who like such places will like it very much indeed: certainly the illustrious names of those buried therein make it important. The cemetery has in its quarters laid aside for Jewish burial, and for the burial of Mahometans.

Entering by the principal entrance and passing along the Avenue Principale, after reaching the point where the grass begins, the tomb of Visconti is seen. Almost facing it is that of François Arago. Then on the left Rossini; a little farther on Alfred de Musset; then the large tomb of Baron Haussmann, then the tomb of Claude Lecomte and Clement Thomas; beyond Le Bas, opposite Ledru Rollin. Again, on the left, Paul Baudry, by Mercié; opposite Thomas Couture, by Barrias; beyond it the recumbent figure of Félix Faure, by Marceau. The *Monument aux Morts* is reached at this point, a piece of modern sculpture which is considered very fine. It is the

work of the sculptor Bartholomé. The upper part of the monument represents the path of humanity toward the tomb; below an angel is pushing back the stone which covers the dead, about to wake to another life.

Continuing beyond this great monument in the same direction, by the right hand path, there is the tomb of Falguière, with a relief by Marqueste. Then the tomb of Sergeant Hoff, with two bronzes by Bartholdi. "*Au Soldat de 1870, Fils de l'Alsace, Défenseur de la Patrie.*"

The terrace now reached, below the cemetery chapel, has on one side the tomb of the Famille Baudoney, by Pasche Albert, a monument striking the note of much modern sculpture as shown here. In front of the chapel is a broken column, the *Monument de Souvenir*. North of the chapel is the huge monument to Thiers with a relief by Chapu. The view from the chapel steps, looking over Paris, is fine. Near the chapel, to the north-east, are the tombs of Molière and La Fontaine; in it are placed "the bones which seemed to be those of Molière" in the words of the official note, and which were transferred from the cemetery of the chapel of St. Joseph, and the bones of La Fontaine, which are even more doubtful.

In the half of the cemetery lying on the right (east) side of the principal avenue are buried Edmond About, the victims of the Bazar de la Charité, Bellini, Claude Bernard, Bernardin de Saint-Pierre, André Chénier, Chérubini, Chopin, Corot, Cuvier, Daubigny, David d'Angers, Dupuytren, Falguière, Héloïse and Abélard, a Gothic tomb transported from St Marcel, of doubtful authenticity, Ingres, Isabey, Marshal Ney, Casimir Périer, Prud'hon, Rachel, Rosa-Bonheur, Saint-Simon, Oscar Wilde, La Rochefoucauld, and Sir Richard Wallace.

In the left (west) half of the cemetery are buried Arago, Honoré De Balzac, Belloc, Béranger, Louis Blanc, Jacques David, a monument to the defenders of Belfort, Delacroix, Michelet, a monument to the soldiers who died during the siege of Paris, Pradier, and Villiers de l'Isle-Adam.

The tombs are difficult to find, many of them being by

no defined paths, but it seems impossible to give any directions which would really prove of use.

PETIT PALAIS, Palais des Beaux Arts.—The Petit Palais contains the fine collections of modern painting and sculpture belonging to the *ville de Paris*. Open free on Sundays and Thursdays, on other days 1 franc, from 10-5, from the 1st of April to the 30th of September; 10-4, 1st of October to the 31st of March. Closed on Mondays, open after 1 o'clock on Tuesdays. The valuable *Dutuit Collection*, open at the same hours, is always free. It can be entered from the sculpture gallery, but, when there is a charge for the latter, it is necessary to pay or to enter by the door facing the river, at the end of the Petit Palais.

The Petit Palais, in the Avenue Alexandre Trois, on the south side of the Champs Elysées, was built for the Exhibition of 1900 by Charles Girault. It is considered a far finer building than its large neighbour. On the right side of the porch is a group of statuary by Ferrary, on the left a group by Convers, above the entrance, statuary by Injalbert. The dome of the vestibule is by Besnard.

DUTUIT COLLECTION. The ground floor room contains an admirable collection of antiquities; it is always empty and restful. By the left wall, 1st case, seventeenth, eighteenth, nineteenth century bookbindings. The 2nd, 3rd, 4th, and 5th cases contain examples from the collection of engravings. 6th case, fifteenth and sixteenth century bookbinding, among them fine Italian bindings stamped with the arms of Henri II. and Diane de Poitiers. The recess contains beautiful antique vases.

Returning down the further side of the room the 1st case contains Egyptian and Etruscan objects in bronze, stone, and glass—notice 145. 2nd case, small bronze antiquities—69 and 70 are admirable armour; 96, between them, a curious Roman balance. 3rd case, bookbindings and bronzes—240 is especially noteworthy. 4th case, Etruscan bronze mirrors, 146, 147, Roman coins, and Roman and Etruscan ivories. 5th case, Italian and French medals, many of them of great beauty. 6th

case, vases from Greece, Apulia, and Etruria. 7th case, Tanagra figurines. 8th case, Greek vases.

In the anteroom, from which a staircase leads to the first floor, there are two admirable bronzes.

First floor. Anteroom: Paintings by Roqueplan, Bellange, Court and others. Busts of Auguste Dutuit and his brother.

In the long gallery, by the left wall, hanging and in cases, are drawings by Claude Gellée, Hobbema, Dusaert, Van Dyck, Ruysdaël, Rembrandt's portrait of himself in Oriental dress, and Hoogstraten. Paintings by Millet, Claude Gellée, Poussin, Van Der Meulen, Teniers, Metsu, Heindrick Pot, Goyen, Rembrandt, Weenix, Ruysdael, Neefs, Rubens, Ostade, Hobbema, Everdingen, Velde, Jan Steen, Cuyp, Metsu, Berghem, Ter Borch, Van der Neer, Pieter Janssens, Boucher and Greuze. Returning down the room on the further side there are pictures by Joseph Vernet and Jouvenet, and pictures of the eighteenth-century Italian school.

Other objects up the left wall are two terra-cottas after Michael Angelo, attributed to Giovanni da Bologna; cases of Italian faience from Urbino, Faenza, and Gubbio, chiefly sixteenth-century pieces. A terra-cotta by Clodion. Case with fine bas-relief by Clodion, and bas-reliefs by Duquesnoy. Statuette of a Bacchante, by Clodion. Returning down the farther wall there are fine bronzes, period Louis XIV.; Chinese, Japanese, and Saxe porcelain, seventeenth-century Venetian glass, ware of the school of Bernard Palissy, sixteenth-century German ware. End of wall, three good bas-reliefs of the Virgin, sixteenth-century, school of Della Robbia, and a marble fifteenth-century bas-relief of the Florentine school.

Up the centre of the room. 1st. case. Small bronzes and ivories of the sixteenth and seventeenth centuries, jug and plate by Briot, drinking tankard believed to have been Luther's. Italian and German pendants. 2nd case. Ware, school of Bernard Palissy, eighteenth-century Rouen ware, fine fifteenth-century Hispano-Moresque vase. 3rd case. Sixteenth-century Venetian glass. 4th case.

Sixteenth century Limoges enamels, among them pieces by Nardon Penicaud, Pierre Reymond, Martin Didier, and Courtois. 5th case. French sixteenth-century faïence, examples of the celebrated Henri II. ware of St. Porchaire. 6th case. Ivories, enamels, French ivory diptych of the fourteenth century, Byzantine eleventh-century plaque, and other good pieces. 7th case. China, silver, period Louis XV. and XVI. 8th case. Exquisite Hispano-Moresque bowl of the fifteenth century, china. 9th case. Beautiful ornaments in laquer and jade, unusually fine; Chinese vases mounted in bronze in the period Louis XV.

The modern sculpture and paintings are approached by the main entrance.

MODERN SCULPTURE. *Entrance hall.* Centre. St. George and the Dragon by Frémiet.

The *Sculpture Gallery on the right*, like that on the left, cannot be said to contain anything very fine. Left wall. Landowski's *Hymne à l'Aurore*, *Un Coup de Collier*, by Debrie, a realistic *dog*, by Fouques. Mérite's *Hallali*. At the end of the gallery is the *Salle Dalou*, which contains busts and terra-cottas by Dalou. The Collection Dutuit can be entered from this room. Returning down the further wall of the sculpture gallery there is a charming bronze girl, by Mme. Leon Bertaux; *Idylle*, by Larroux; *Bernard Palissy*, by Barrias. Up the centre a horseman by Frémiet; a group by Boucher—*Devant la Mer*; *François Ier*, by Cavelier; *La Tempête*, by Larche.

The *left hand gallery*, on the further side of the entrance hall, has, on the *left wall*, Aubié's *Dante*, a child by Larche, *Les Fruits de la Guerre*, by Boisseau, and that curious experiment, *La Dame au Singe*, by Alaphilippe. At the end of the gallery is the *Salle Carrier* (1855-94), containing brilliant grotesques and pottery. On the *farther wall* is Barreau's *Victor Hugo*. Up the centre is Frémiet's *Porte Falot*, a group by Crauk, and Allouard's 1628.

Under the elegant portico, which surrounds the charming central court, there are further sculptures.

MODERN PICTURES. A pleasant collection, well hung and not too large. Enter from the sculpture gallery left of entrance. Among the pictures are, on the *entrance wall*, right of door, *Holland*, by Bellan. *Left wall*. *Le quatorze Juillet*, by Roll. *La Sœur Rosalie*, by Riche-mont. *Jules Chéret*, by Blanche. *Le dernier Voyage*, by Spenlove-Spenlove; above it, *Le Petit Port Philippe*, by Chigot. *Saint Vincent de Paul*, by Bonnat. *A Midi chez les Paysans*, by Lucas. *Le Présage*, by Guillonnet, a fascinating picture.

At this point a door admits to a vestibule hung with drawings, by Puvis de Chavannes; the room left of vestibule contains terra-cottas by Barrias; the room to the right is the *Salle Ziem*, containing a good collection of this artist's work. A portrait of Ziem, by Ricard, is hung, and there is a bust of Ziem, by Ségoffin.

The next room contains portraits of women: Marie Bashkirtseff, by herself, portraits by Tissot, Riesener, Jacquet, Chaplin, Ricard, Bonnat, Chartran's charming *Portrait de ma Mère*, Fantin-Latour, Falguière, and Mottez. Notice the charming caged Cupids in the centre of the room.

The next room is the *Salle Henner*, and shows Henner in many stages. The second half of the room contains the work of Gustave Courbet.

Returning to the main gallery through these rooms, and continuing along the left wall, *La Soupe des Pauvres*, by Adler. *Falguière*, by Carolus-Duran. *St. Bruno*, by Jean P. Laurens. *La Baie de la Somme*, a fine sunset by Bertram. *M. Duret*, by E. Manet. *Manet*, by Legros. *Ravaillon-Mollien*, by Henner. *Proclamation de la République*, by Laurens. *Caravane dans le Désert*, by Cabanes. *M. Magnard*, by Besnard. *Le Loing à Moret*, by Moillé; below it Fantin-Latour's *Faust*. *Soir de Fête*, by Cazin. *La Tentation de St. Antoine*, by Fantin-Latour, above it, *L'Étang*, by Buffet. *Vue de Paris*, by Ten Cate. A clever *Auction*, by Goudant. *Le bain de pieds*, by

Tournès. Beyond this is a vestibule in the windows of which are fragments of old glass from the churches of St. Gervais, St. Etienne du Mont, and St. Séverin. From this vestibule there is an entrance into the Dutuit collection.

Returning to the gallery, left is *Le Nid*, by Dubufe. *Baigneuses*, by Chabas. *Les Chantres*, by Hocard. Blanche's *L'Enfant à la Poupée* and his *La Mandarine*. *La Cène*, by Falguière. *Exode*, by Roll. *Le Christ*, by Roll. *Mesnilral*, by Cazin. *Cendrillon*, by Bail. *La Mort de l'Emir*, by Constant. *Bataille de Champigny*, by de Neuville.

Returning down the opposite, or *inner wall*—*La Forge*, by Robert. *M. Daumier*, by Corot. Desboutin's charming *La bonne Bête*. *Joueur d'Echecs*, by Daumier and his *Amateur d'Estampes*. Jongkind's *Clair de Lune à Dordrecht*. *Trio d'Amateurs*, by Daumier. *Chez l'Antiquaire*, by Ribot. *Clair de Lune*, by Jongkind. *Berger*, by Chiffart. *Le Parc de Versailles*, by La Touche. *Dieppe*, by Barnet. *Les Scieurs de Long*, by Sisley. *Temps de Pluie*, by Lebourg. *Coucher de Soleil*, by Claude Monet. *L'Eglise de Moret*, by Sisley. *Jeune fille*, by Berthe Morisot. *Maternité*, by Lévy-Dhurmer; above it *Bourgeois de petite Ville*, by Hochard. *En Été*, by Roll; above it Tattegrain's fine *Sauvetage en Mer*. *Le Clocher de la Dalbade*, by Henri Martin. *La Présentation*, by Jean-niot, *Le Ruisseau*, by Harpignies. *Soir*, by Bouvet. Five pictures by Carrière four of which, two not finished, were for the Mairie of the Xth Arrondissement, the fifth is a *Femme et Enfant*. Jean Véber's engaging *Trois Bons Amis*.

Returning up the *centre of the room* there is a splendid collection of drawings and medallions, well worth examining. 1st Case. Drawings by Sisley, Daniel Vierge, H. Duhem and M. Duhem, delightful children by Picard and Jean Véber. 2nd Case. Le Sidaner, Cottet, Sisley, Guignard. Screen. Cazin, Daumet, Morisot, Daubigny. 3rd Case. Harpignies. 4th Case. Daniel Vierge, Rochegrosse, Jean Paul Laurens, Breslau, Chartran.

5th Case. Dinet, Loup, Aman-Jean, Jean Geoffroy, Carrière. 6th Case. Puvis de Chavannes, Delorme, Hochard, Collet, Steinlen, Willette. 7th Case. Mayeux, Paul Chabas, Bonnier, Frémiet, Maufra, Piot. 8th Case. Besnard, Cabanel, Jeanniot, Legros. 9th Case. Chaplin Marie Bashkirtseff, Maufra, Renoir. 10th Case. Ravier, Ménard, Gilbert, Preové.

The next section has cases of medals, plaques and medallions in bronze and plaster, and is admirable for the study of this form of modern art. 2nd Case. Terracottas by Barrias. Centre Case. Ten interesting medals of Sèvres porcelain, early nineteenth century. Rodin's *Victor Hugo* is placed in this section. Case 12. Wax medallions by Clodion, charming bas-reliefs by Larue. Case 23. Bronzes by Barye.

Beyond this section come further cases of drawings. Case 1. Renouard, Cabanel, Jean Véber, Berthe Morisot, Henri Martin. 2nd Case. John Sargent, Breslau, Lévy Dhurmer, Laparra. 3rd Case. Adler, Henri Martin, Laurens, Fantin Latour, P. A. Laurens. 4th Case. Raffaelli, Degas, Renoir, Jules Chéret, Jeanniot. 5th Case. Tattegrain, Grasset. 6th Case. Chassériau, Lefebvre, Ingres, Delacroix. 7th Case. Daumier, Diaz, Prud'hon. 8th Case. Vignal, Cazin, Ravier, Lévy Dhurmer, Ten Cate, Falguière. *Screen*. Vierge, Prud'hon, Chaplin. 10th Case. Bracquemond, Marcel, Decamps, Léon Bonnat, Dufau.

PETIT-PONT.—Occupies the place of one of the Roman bridges. Several times burnt down, the last fire being in 1718. In 1853 the present bridge was erected.

PICPUS.—Couvent des Religieuses de Picpus, 35 Rue de Picpus.—The convent of the nuns of the Sacré-Cœur has in its garden a sad little grass-grown cemetery, in which 1306 victims of the Revolution, guillotined at the Barrière du Trône (in the Place de la Nation), were buried. Relations of these victims have

bought a space by it in which to be buried, that they may be near their dead ; among these tombs is that of Lafayette.

The charm of the Couvent de Picpus lies, however, not in this melancholy place, but in the nuns' garden, leading to the cemetery. It is also interesting, because it is the wall of this convent over which Jean Valjean climbed with Cosette.

PLACE DE LA BASTILLE. See *Bastille*.

PLACE DU CARROUSEL. See *Arc de Triomphe du Carrousel*.

PLACE DU CHÂTELET.—This busy commercial square, in which is the municipal Théâtre de Châtelet and the Théâtre Sarah Bernhardt, both built by Davioud, is on the site of the Grand Châtelet ; built by Louis VI. as a fortress and later on used as a prison, pulled down in 1802. The Chambre des Notaires, on the north side of the Place, has on the wall a plan of this fortress. The fine fountain is placed on the site of the Parloir aux Bourgeois, which existed here from the middle of the thirteenth century to 1357. This Fontaine du Palmier was erected in 1808 on the design of Brale, the figures are by Bosio, the inscription relates to the victories of Napoleon, the fountain is crowned by a gilded victory.

PLACE DE CLICHY.—A busy commercial "*place*," in the centre of which rises a monument, erected under Napoleon III., to Marshal Moncey ; designed to commemorate his defence of Paris at the barrière de Clichy in 1814. The "*place*" is on the site of the barrière so bravely defended by Général Moncey and the Garde nationale of which he was major-general.

PLACE DE LA CONCORDE.—This magnificent "*Place*," 400 mètres long by 235 wide, was laid out in 1754-63 on a vote of the Parisian Echevins, who wished

to erect a statue there of Louis XV. It was designed by the architect Gabriel, who also built the Garde Meuble, now the Ministère de la Marine, and the Hôtels Crillon and de Coislin which occupy the north side of the place; "They show in perfection that beauty of workmanship and choice in detail which are the distinguishing mark of the French School, and which the national taste is educated to demand."¹ At the entrance to the Champs Elysées, which forms the western boundary of the Place, are placed the famous "Horses of Marly," by Guillaume Coustou. "In the 'horses of Marly' the moment is realized when the great school of Versailles, throwing off the formal emphasis and pompous manner of the previous age, placed its splendid skill and training at the service of a direct and simple interpretation of conceptions untrammelled by the enforced reference to artificial ideals."¹

On the eastern side of the Place, at the entrance to the Jardin des Tuileries, are the "Renommées" of Coyzevox, brought from the Abreuvoir of Marly—Mercury and Fame bestride the horses. On the southern side of the Place is the Pont de la Concorde, and on the farther side of the river, the Chambre des Députés.

The obelisk of Luxor, given to Charles X. by the Pasha of Egypt, was erected in 1836. It stands on a granite pedestal on which is carved a representation of its removal from Egypt, its transportation and its erection under the superintendence of Lebas. The Carnavalet has a picture of its erection in the presence of Louis Philippe. The fine fountains were put up in 1836-46. Round the place are statues of the chief towns of France, Rouen, Brest by Cortot, Nantes, Bordeaux, Marseilles, Lyon, Lille and Strasbourg, which is by Pradier. The last-mentioned town has never ceased to be hung with wreaths in memory of the disaster by which it was torn from France. The pedestal of the statue of Brest served as an altar on which was celebrated a service for the victims of the July Revolution of 1848.

¹ *French Architects of the Eighteenth Century*, by Lady Dilke.

Originally, the Place de la Concorde, known as the Place Louis XV., contained his statue by Bouchardon and Pigalle, a statue melted down in 1792 when a clay Liberty was substituted for it ; it was then called Place de la Révolution. Under the Directoire the name was changed to Place de la Concorde, from 1814 to 1823 it was again Place Louis XV., then, until 1830, Place Louis XVI., it then received the name Place de la Charte, which was, however, shortly changed again to its present title.

During the Revolution the guillotine was set up in January 1793, rather to the east of the present obelisk, and over 3000 people were executed there. Here it was that Louis XVI. and Marie Antoinette suffered ; Philippe Egalité, Charlotte Corday, Madame Elisabeth, Robespierre, and St.-Just were among other victims.

The allied troops celebrated a solemn Te Deum in the Place de la Concorde in 1814, and in 1815 the British troops were encamped thereon. In 1871 the German troops occupied the Place which was afterwards the scene of a struggle during the Commune.

No city in Europe can boast a finer ornamental space, or one more admirably placed.

PLACE DENFERT ROCHEREAU.—In the centre is a copy of Bartholdi's Lion de Belfort, erected in memory of the defence of Belfort in 1870.

The two pavilions, one of them now the Mairie, with charming friezes, were built by Ledoux for the octroi of the *fermiers généraux* in 1784. The three tiny gardens contain statues, among them an admirable monument to Charlet by Charpentier, in the garden to the east, and in the garden to the west a statue of Trarieux, by Jean Boucher, and a statue of Raspail.

PLACE LOUVOIS.—Occupies the site of the old Opera House, torn down in 1820 after the assassination of the Duc de Berry. The charming fountain is from the design of Visconti ; the figures of the Seine, the Loire, the

Garonne and the Saône are by Klagmann. The square was made in 1859.

PLACE DE LA NATION.—The fine bronze group occupying the centre of the Place, and representing the Triumph of the Republic, is the work of Dalou. On the Doric columns, erected in 1788 are statues in bronze of Philippe-Auguste by Etex, and St. Louis by Dumont; the two pavilions from which they rise were built for the octroi of the *fermiers généraux* in 1788. For a month from Easter, the *Foire au Pain d'Épices* is held here, a fair by which the Parisian is said to know spring has come, highly entertaining on a Thursday afternoon, frequented by a "*vilain monde*" in the evening.

The guillotine worked in the Place de la Nation, previously called the Place du Trône, from a throne erected for Louis XIV. and Marie Thérèse to receive homage, during a busy period. See *Picpus*.

PLACE DE LA RÉPUBLIQUE.—Formerly Place du Château d'Eau. In the centre is a bronze statue of the Republic by Morice, on the stone pedestal of which are seated figures of Liberty, Equality and Fraternity. Round the pedestal are admirable bas-reliefs of events of 1792, 1830, 1848 and 1870, by Dalou.

PLACE ST. MICHEL.—A busy "place" on the *rive gauche*, from it the Boulevard St. Michel goes south to the Carrefour de l'Observatoire. The Fontaine St. Michel was erected in 1860 by Davioud, the group of St. Michael and the dragon being by Duret.

PLACE ST. SULPICE.—Planned by Servandoni and begun in 1754. Only one house, at the corner of the Rue des Canettes, was, however, carried out by him. The fountain was designed by Visconti, the excellent statues represent Bossuet, Fléchier, Fénelon and Massillon.

PLACE VENDÔME.—This beautiful octagonal Place designed by Mansart and Boffrand, was established on the idea of Louvois, on the site of the hotel and gardens of the Duc de Vendôme. Begun in 1686 it was only completed in 1720.

Law occupied No. 21, and at No. 12 Chopin died.

The *Colonne Vendôme*, which stands on the site of the statue of Louis XIV. destroyed in the Revolution, was begun 1806, finished 1810. It was raised to the "Glory of the Grand Army by Napoleon the Great," the bronze used in its construction being made from cannon taken from the enemy in the campaign of 1805. The architects were Lepère and Gondouin, working under the direction of D. Denon. The stone core is covered with bronze plates setting forth scenes from the campaign, the form is that of Trajan's column in Rome. The detail can be studied in the small model at the Hôtel de la Monnaie. The statue of Napoleon which crowned the column was taken down after the entrance of the allied troops in 1814, and ultimately melted down for the statue of Henri IV. on the Pont Neuf. Under Louis Philippe a new statue of Napoleon was erected, but during the Commune both statue and column were pulled down, to be re-erected in 1875, the bronze plates being recast from the old moulds.

PLACE DES VICTOIRES.—Though now fallen on shabby times, the circular Place des Victoires has still considerable charm. The design of this circular space, intended to make a fitting background for a statue of Louis XIV. was by Mansart, Prédot carrying out the façades of the houses, which are pleasingly embellished with masks. The statue of Louis XIV., part of the monument of which is preserved at the Invalides, was destroyed in 1792 ; in 1822 the present statue of the king, by Bosio, was erected.

PLACE DES VOSGES.—This beautiful square, "la perle du Marais," planned by Henri IV., and said to have been from the design of Jean du Cerceau, was originally

called the Place Royale. It was built on the part of the site of the vast Hôtel des Tournelles, which fell into disuse after the death of Henri II., accidentally killed there in a tournament, by Montgomery of the Scottish Guard. The Square was highly fashionable, all the houses being built by persons of distinction, on the lines laid down by the king, after whose death it was completed in 1630, by Marie de Médicis. The pavilion of the king, whose medallion appears on it, was over the south entrance, the queen having a corresponding entrance on the north side. The equestrian statue of Louis XIII., by Dupaty and Cortot, was erected in 1829, to replace a bronze destroyed in 1792.

The rejoicings over the marriage of Louis XIII. were held here, the place was also a favourite duelling ground.

No 1 (tablet) was the birthplace of Madame Sévigné. No. 7 bis, the Petit Hôtel Sully, 1630, was built by Jean du Cerceau, and sometime occupied by the Duc de Sully, with whose great hotel (p. 120) it communicated. No. 6 was occupied by Victor Hugo and is now a museum of objects relating to him (p. 124).

PONT ALEXANDRE TROIS.—This grandiose bridge which forms so splendid a view, backed as it is by the Invalides, when seen from the Champs Élysées, was built in 1897-1900, by the architects, Cassien Bernard and Gaston-Cousin. The first stone was laid by the Czar Nicolas II. in 1896, before the Empress of Russia, and the President of France, Félix Faure.

On the north side the children and lions are by Gardet, the figures by Lenoir and Michel. The lions of the south side are by Dalou. The fine gilded groups are by Frémiet, Granet and Steiner.

PONT DE L'ALMA.—Built under the Second Empire, named after the Battle of Alma.

PONT DES ARTS.—A footbridge from which the Seine may be studied untroubled by the overpowering



PONT NEUF



PLACE DES VOSGES



PLACE VENDÔME

traffic of Paris. Built in 1802, restored in 1854. It owes its name to the Louvre, its neighbour, then called the Palais des Arts.

PONT DU CARROUSEL, or des Saints Pères.—Built by Palonceau in 1831-34, restored 1906-8. The four statues are by Petitot.

PONT AU CHANGE.—This bridge first built under Charles le Chauve, and at first a wooden structure, has been many times rebuilt. First built in stone 1639-47, the present bridge dates from 1858. It owes its name to the money changers and jewellers who were established on the bridge.

PONT DE LA CONCORDE.—This bridge, from which the view is so fine, was built by Perronnet in 1787-90. It is interesting to find that much of the stone used in its construction came from the Bastille. The statues which adorned the bridge are those now placed in the *Cour d'Honneur* at Versailles. The bridge was successively named Pont Louis XVI. and Pont de la Révolution.

PONT D'IÉNA.—Begun in 1806, finished in 1814, and originally called Pont des Invalides, renamed after the victory of Napoleon. The eagles which form the decorations are by Barye.

PONT-NEUF.—This celebrated bridge was begun in 1578 and only finished in 1607. Though the first stone of it was laid by Henri III. it is with Henri IV., who distinguished himself by climbing over the unfinished bridge, that it is most closely associated. It is his statue which adorns the centre of the bridge—a statue dating, however, only from 1817—a previous statue, finished in 1635, having been destroyed in the Revolution. The present statue is the work of Lemot and was put up by Louis XVIII. It is formed from the bronze gained by melting down two statues of Napoleon—that of the Ven-

Germans. The inscription states that it is erected "*à Louis le Grand*," who twice took Besançon, and defeated the German, Spanish and Dutch armies. The monument was erected by the Provost of the Merchants and the citizens of Paris.

Both these arches were the centre of severe street fighting in 1830.

QUAI D'ANJOU, Ile St. Louis.—Begun in 1614, finished in 1647, and named after a brother of Louis XIII., Gaston d'Orléans. On this Quai is the Hôtel Lauzun, No. 17, built in 1650, by Charles Grüyn des Bordes.

QUAI DE L'ARCHEVÊCHÉ, Cité.—Formed in 1837, and turned, in 1911, into a pleasant promenade with grass and flowers, lying under the shadow of the cathedral.

QUAI ST. BERNARD.—This quay owes its name to the Porte St. Bernard, which stood on the spot where the Pont Sully touches the quay. Under Louis XIV. fashionable baths were established by this quay.

QUAI DE BÉTHUNE, Ile St. Louis. Built in 1614-46, and named after Maximilien de Béthune, Duc de Sully. Many of the houses on this quay are of interest, among them No. 30, built in 1672, No. 24 built in 1650, by the architect, Le Vau, and with carved rams' heads by Le Hongre. No 22, is also the work of Le Vau.

QUAI DE BOURBON, Ile St. Louis.—Built in 1614-46. Among the other interesting houses are No. 3, a Louis XV. shop, said to be unique in Paris; and No. 15, Hôtel de la Charron, a seventeenth-century house, once occupied by Meissonier.

QUAI DES CÉLESTINS.—Named after the convent des Célestins which stood near. On it are placed fragments of the Bastille found in 1899. The Hôtel de St. Paul, a royal palace, lay behind this quay. No 2, the

Collège Massillon (p. 120), is a most attractive house, and there are other striking houses.

QUAI DE LA CITÉ.—Built in 1785. Recent excavations by this quay laid bare remains of walls, believed to date from Dagobert, inscriptions, steles and other objects. The daily flower-market and the Sunday morning bird-market are alike charming.

QUAI DE LA CONFÉRENCE.—Built in 1769, named after the Porte de la Conférence which in its turn received its name through the entrance of the Spanish ambassadors, who came to confer with Mazarin about the marriage of Marie-Thérèse and Louis XIV.

QUAI DE CONTI.—Built in 1655. The many interesting houses on this quay include the Hôtel de la Monnaie, No 5, which was once occupied by Napoleon after he left Brienne in 1783, and No. 3, occupied by Marie-Antoinette's jeweller. No. 1 was frequented by the English writers who were in Paris during the reign of Louis XV.

QUAI AUX FLEURS, Cité.—Built during the first Empire, and originally called quai Napoleon. No 9 is said to be the site of the house of Héloïse and Abélard (p. 127). No. 7, on the site of Racine's house, and 9 are all of some slight interest.

QUAI DE GESVRES.—Built in 1641 by the Marquis de Gesvres.

QUAI DES GRANDS AUGUSTINS.—This, the first quay built in Paris, was constructed in 1231-1389. It owes its name to the monastery of the Grands-Augustins which stood on this spot, about No. 55. Bernardin de St. Pierre lived on this quay in 1776.

QUAI HENRI QUATRE.—Properly constructed in 1843 after the Ile Louviers was attached to the *rive droite*,



THE CHURCH OF ST. SÉVERIN

before which the quay formed the southern side of that small island.

QUAI DE L'HORLOGE.—Built 1580-1611, named after the great clock on the tower. No 41 is the house in which Mme Roland lived as a child. The side of the Palais de Justice occupies much of this quay, with the Conciergerie (p. 96). The modern work is by Duc.

QUAI DE L'HÔTEL-DE-VILLE.—Several curious houses remain along this quay, among them No. 34, dating from 1548.

QUAI DU LOUVRE.—A quay existed here as early as the thirteenth century. The Jardin de l'Infante, a garden belonging to the Louvre, lies along this quay, and contains monuments to Velasquez, Raffet, Meissonier and Boucher. The window through which Charles IX. is traditionally said to have fired on the Huguenots while they swam the river, looks out over this quay, but it is probable that the story is without foundation.

QUAI MALAQUAIS.—Built in 1669. The name is supposed to come from the words *mal acquet*, words used to express the feeling of the populace towards the high-handed manner in which Marguerite de Valois took the lands of the Petit Pré which adjoined the quay. Among other fine houses is 15 and 17, the Hôtel de Bouillon, built in 1640 by Mansart, for Bertrand de La Basinière.

QUAI DE LA MÉGISSERIE.—Built in 1369, enlarged in 1830. In one of the houses on this quay the painter David was born.

QUAI DE MONTEBELLO.—Built in 1554, named after the Maréchal Lannes, Duc de Montebello.

QUAI DES ORFÈVRES.—Begun in 1580. No. 52 and 54, seventeenth-century houses are of interest, 54

was the house of the jewellers Boëhmer and Bassenge, concerned in the celebrated affair of the Diamond Necklace.

QUAI D'ORLÉANS.—Built 1613-46, named after Gaston d'Orléans, a brother of Louis XIII. At No. 12, the poet Arvers was born, who rose to fame on a single sonnet. No. 6, is the Musée Mickiewicz. *See* Ile St. Louis.

QUAI D'ORSAY.—This celebrated quay, which extends from the Rue du Bac to the Boulevard de Grenelle, was begun in 1707. It is named after Charles Boucher, seigneur d'Orsay, prévôt des marchands, who built some part of it. No. 9, is the fine Palais de la Légion d'Honneur (p. 226). The Palais Bourbon, now the home of the Chamber of Deputies (p. 78), the Palais de la Présidence (p. 79), built by Aubert, the Ministère des Affaires, étrangères are all placed on this quay and give it its importance.

QUAI SAINT MICHEL.—Begun in 1561, only finished in 1811.

QUAI DE LA TOURNELLE.—Owes its name to the Tour de la Tournelle, which was built in 1359 to protect the bridge, and which was only pulled down in 1787.

QUAI DES TUILERIES.—Begun under Louis XIV. The Porte-Neuve, pulled down in 1670, by which Henri IV. entered Paris, was on this quay.

QUAI VOLTAIRE.—Built under the direction of Mazarin. No. 25, is interesting as having been occupied by Alfred de Musset.

QUARTIER LATIN.—The traditional students' quarter of Paris, comprising, roughly, the fifth and the eastern part of the sixth arrondissement. It was here, and indeed still is, that the students of Paris clustered on the slopes

of the sacred mountain of Ste. Geneviève ; whence they descended on Paris during any mad revel, returning with daylight to their own quarters, where the law found it wellnigh impossible to punish the offenders. Still the haunt of youths in long'cloaks and slouch hats, the Quartier Latin is nevertheless losing much of its character ; the old cafés close, the Bal Bullier hangs but as the creaking door, the "*Quartier Latin*" is no longer itself.

RUSSIAN CHURCH, 12 Rue Daru.—The fine Russian church was built in 1861 in the Byzantine-Muscovite style, from the design of Kousmine. The gorgeous interior contains paintings by Sorokine, de Vassilieff and de Bronikoff.

The church is celebrated for its fine music and elaborate ritual.

SACRÉ-CŒUR.—Crowning the heights of Montmartre is the immense basilica of the Sacré-Cœur, begun in 1875 and not yet entirely completed, the bell tower being still unfinished. It is designed in the Romanesque Byzantine style, the architect being M. Abadie. This huge building, so effective in its beauty when seen from the streets of Paris, is a somewhat disappointing edifice on a nearer inspection. Its position on the edge of the steep hill of Montmartre, looking down over Paris, is superb.

The foundations of the church presented great difficulties owing to the character of the ground ; Montmartre being largely composed of gypsum in which big quarries had been sunk which made the hill much hollowed out, and it became necessary to sink immense masses of concrete through to the lower strata to secure firm foundations.

The interior of the church is not remarkable for anything of special note, and is still bare and gaunt. In the east aisle there are nice mosaics by Pinta and Blanchard.

Above the porches of the south end are bas-reliefs by Fagel—Moses striking the rock, and the Spear-thrust of Longinus, and Lefebvre's Doubting Thomas.

Tickets to view the crypt and to ascend the dome are sold in a wooden hut on the west side of the church, dome 50 centimes, crypt 25 centimes.

The crypt, entered from the exterior on the west side of the church, is effective in its size, but has no other striking quality, the huge supports are remarkable.

The dome is well worth ascending for the view, though it is not a climb to be lightly undertaken. Though the best view of the immensity of Paris can be got from it, it is yet too much on the outer edge of Paris for the view to be well balanced. The Eiffel Tower, the Giant Wheel, the Invalides, the green roof of the Madeleine, the towers of St. Sulpice, the heavy towers of Notre Dame, and beyond, the Panthéon, are the more prominent objects. The view over Montmartre is striking, with the Church of St. Pierre (p. 272) and the Calvary in the garden thereof. The low building south-west of the church is the Reservoir. In the bell tower is hung the huge Savoyarde, weighing 19,500 kilos, presented by the people of Savoy and last rung in 1891.

SAINT AUGUSTIN, Place St. Augustin.—A florid modern church constructed 1861-71, by Ballard, in a peculiarly ornate style which does not conform clearly to any special school. The church contains paintings by Bouguereau and Maillart.

In front of the church is a statue of Jeanne d'Arc by Dubois. One of the richer and more fashionable churches of Paris.

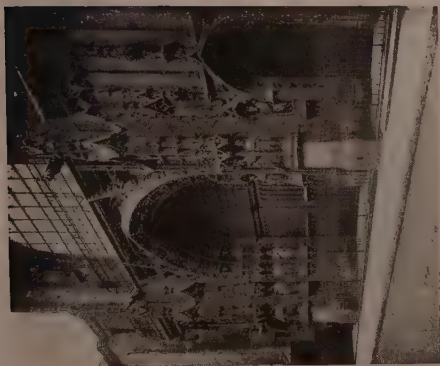
SAINT DENIS. See *Environs of Paris*.

ST. ETIENNE-DU-MONT.—Close to the Panthéon, on the north-east side of the Place Ste. Geneviève, is the Church of St. Etienne-du-Mont; one of the most interesting churches in Paris, both from its architecture and the history attaching to it, and also one of the most charming.

Close to the present St. Etienne was the abbey and Church of Ste. Geneviève, of which the crypt formed a



THE CHURCH OF
ST. SULPICE



THE PORCH OF THE CHURCH
OF ST. MERRY



THE BASILIQUE DU
SACRÉ CŒUR

church in which the servants and dependants of the Abbey worshipped, in short a parish church. This crypt, first dedicated to Our Lady and later to St. John the Evangelist, proving insufficient, a new chapel was begun in 1224 and dedicated to St. Etienne or Stephen; this again was replaced by the present St. Etienne, building from 1517 to 1626.

The church, therefore, begun in the late Gothic period and completed during the Renaissance, presents a curious mixture of the two styles, but the "incongruity here only adds to the beauty." The Gothic choir was finished in 1537, the first stone of the Renaissance portico was laid in 1610, by Marguerite de Valois, whose arms appear on the façade; over the entrance of which is a relief of the Martyrdom of St. Etienne, the space above being filled by angels bearing symbols of martyrdom, on each side of which are statues of St. Geneviève (p. 228) and St. Etienne. Below the rose window is the Resurrection, above it angels between whom are the arms of Marguerite de Valois. The Annunciation is depicted on either side of the window, above are statues of St. Hilary and St. Benedict.

The round turret attached to the tower probably formed part of an earlier building.

The interior "a Gothic church tricked out in Renaissance finery," is very fine. The chief interest from a religious point of view is the shrine of Ste. Geneviève, from an artistic the *jubé* or rood-loft, and the stained glass, but the whole is full of merit.

The columns of the nave rise to a vaulting of great delicacy with pendant keystones, the vaulting between nave and choir is the most noteworthy, the central keystone, surrounded by carved and gilded bosses, dropping eighteen feet. The *jubé* which separates the choir from the nave, with the staircase and doorway on either side, presents an exquisite and unique example of a Renaissance rood-loft. It was constructed and decorated by Biard in 1601-09.

The pulpit, designed by Laurent de la Hire, and

executed, about the same date as the *jubé*, by Lestocard, is a fine piece of carving. Samson, holding the jaw-bone of an ass, and with the lion prostrate at his feet, supports it. Round the pulpit are statuettes of the Cardinal Virtues, while the panels represent scenes from the life of St. Étienne, the medallions represent evangelists and doctors of the church. The organ also is well carved.

Much of the glass in the church is of great interest and beauty, dating from the sixteenth and seventeenth century; perhaps the most interesting, certainly the most easily seen, is that placed on the windows of part of the old cloister, the *Charnier*, now in the modern Chapelle des Catéchismes. All these windows are remarkable, especially one of the Mystic Wine Press, said to have been designed by the Pinaigriers. *Apply to the Sacristan.*

On the south side of the nave, the fifth chapel has a sixteenth-century Holy Sepulchre in terra-cotta, of some charm. Having passed through into the ambulatory, there is, just beyond the first chapel, a picture of the martyrdom of St. Etienne by A. de Pujol. Near it is the epitaph on Blaise Pascal, who, with Jean Racine, whose remains were brought here in 1711, is buried in the church close to the Lady Chapel.

Beyond is the gorgeous chapel containing the remains of Ste. Geneviève, now placed in her tomb which was transferred here in 1803 (p. 229). This tomb, now concealed in an elaborate gilt shrine ornamented with figures, among them St. Etienne, is said to be the original tomb in which the saint was buried in 512. The chapel has round it the *ex voto* offerings of those cured through her intercession. From the 3rd to the 11th of January is Ste. Geneviève's fête and *neuwaine*, when the church and square are especially given up to her cult, and countless pilgrims pass her shrine—an interesting sight. The old windows of her chapel are most interesting: the one representing a procession carrying the *châsse* containing her relics has in the background a representation of the

old church of Ste. Geneviève, the other contains scenes from her life.

The second chapel, on the north side of the ambulatory, has curious sixteenth-century wall-paintings. The tablet near the bottom of the north aisle is worth deciphering for the remarkable story it tells.

On the north side of St. Etienne, springing from the buildings of the Lycée Henri IV., is the Gothic tower of the old Abbey Church of Ste. Geneviève.

Room III. of the Cluny has tapestry setting forth the story of St. Etienne.

SAINT EUSTACHE.—Close to the Halles in the Rue de Turbigo is the Church of St. Eustache, known to the market women as "*Notre Dame des Halles*." This church, the largest in Paris after the cathedral, 88 mètres long, was begun in 1532, finished in 1641. "In plan and arrangement it is Gothic, while its decorations and details are in the Renaissance style." At first amazing from its height, in the nave 33 mètres, the church has none of the charm of St. Etienne-du-Mont or St. Séverin, but it is, nevertheless, a fine building.

Unfortunately in the eighteenth century the west front, with an entire bay of the nave, was shorn away, thus altering the proportions of the church materially; and the present ugly west front with a portal in the Doric style and Corinthian pillars was erected by Mansart de Jouy and Moreau. The south door, built under François Ier is good Renaissance work, unhappily much injured during the Commune and restored. The northern door dates from 1640, and has in the centre St. Eustache, with Ste. Geneviève and St. Denis.

The interior presents a mixture of the two styles wherein "The Renaissance of St. Eustache seems to give new life to the dying Gothic, by marrying its pilasters, its columns, and its Greek pediments to the painting, graining and arches."

Opposite the pulpit is the *banc d'œuvre*, a good piece of Renaissance carving, built by Lepeautre from the design

of Carteaux. The pulpit is from the design of M. Baltard. The fine organ built in 1854 is by M. Ducroquet, the statues on it by Guillaume.

The glass at the east end of the church is by Solignac, 1631. In the centre it shows St. Eustache, with St. Gregory the Great and St. Augustine. Above is Our Lord with St. Germain and St. Agnes, the second patron saint; the French crown in this window refers to St. Louis, the third patron saint.

The choir stalls came from the convent of Picpus when the latter was suppressed, temporarily, in 1795.

The fine high altar designed by M. Baltard, and executed by M. Pyanet, has the Lamb in the centre and the symbols of the Evangelists for the chief motive of the decoration, symbols of St. Agnes and St. Eustache also appear.

In the fourth transept, on the pier between the doors, there is a good Gothic statue of the Virgin, the enamelled bas-reliefs in terra-cotta represent St. Ambrose and St. Gregory the Great. The frescoes are by Signol.

The first chapel in the south aisle, *Chapelle de la Ville de Paris*, has an interesting inscription; the fifth chapel, *Des Ames du Purgatoire* has frescoes, by Margimel. The second chapel beyond the south transept has frescoes, by Vauchelet, and an altar-piece attributed to Titian. The next chapel, St. Anne, particularly honoured by *les Dames des Halles* has frescoes by Lazerges. Beyond, the Chapel of St. Agnes contains seventeenth-century frescoes, and glass dating from 1777. The Chapel of St. Andrew has frescoes by Isidore Pils. The painting inside the south door, representing the Seven Works of Mercy is by Biennourry. The Chapelle des Catéchismes contains frescoes by Signol.

The Lady Chapel, behind the high altar, containing pictures by Couture, contains also a Virgin by Pigalle, 1748, brought from Les Invalides. Beyond it is the Chapel of St. Louis de Gonzague, which contains Colbert's tomb, designed by Lebrun, carried out by Coyzevox. Colbert is represented in the robes of the Order of St.

Esprit (see *Cluny Museum*, p. 88). Religion, on the left, is by Tubi; Abundance, on the right, by Coyzevox. The wall-paintings are by Bézard. The chapel of Ste. Geneviève contains frescoes by Pichon and an altar-piece by Francin. The Chapel of St. Louis has frescoes from his life by Barrias.

Over the sacristy is a tribune erected in 1778, by the Duchesse d'Orléans, to enable her to hear mass in private, a good example of the period Louis XVI. The Chapel of St. Eustache has paintings by Hénaff. Above the chapels appear the arms of the donors.

In the north transept there are wall-paintings by Signol, and between the doors a statue of St. Agnes by Delaplace.

St. Eustache, at one time a highly fashionable church, is celebrated for its music, especially on St. Cecilia's Day (November 22nd) and on Good Friday when the *Stabat Mater* is played.

The first mention of the church is in 1213, when it was a chapel dedicated to St. Agnes, but ten years later it appears as St. Eustache, whose fête is celebrated on the Sunday following the 20th of September. Tradition has it that a temple to Cybele occupied the spot during the Roman occupation. The present church thus replaces an earlier one.

During the Revolution, and again during the Commune, the church suffered greatly: in 1793 the Feast of Reason was held in it, and it was turned into a Temple of Agriculture, only opened again for service in 1795.

SAINT GERMAIN L'AUXERROIS.—St. Germain l'Auxerrois, in the Rue du Louvre, was the old parish church of the Louvre and the Tuileries. It is a very ancient foundation, supposed indeed to have been founded by Childebert I., who died in 558, and to have been first dedicated to Saint Vincent, the dedication being afterwards changed to that of Saint Germain, Bishop of Auxerre. Burnt by the Normans in 866 the church was

rebuilt by King Robert, and again in the twelfth century, to which period the bell-tower belongs.

The present Gothic church chiefly dates from the thirteenth to the fifteenth century, the nave and choir being of the thirteenth century. The great porch at the west end of the church, facing the Louvre, was the work of Jean Gausse in 1435, and consists of fine Gothic arcades. The bosses of the roof in the interior of the porch, and indeed all the elaborate stone decoration is worthy of notice ; on the bosses are carved the Adoration of the Shepherds, the Arms of France and other subjects. Among the statues in the porch the most ancient are Ste. Marie of Egypt with her three loaves and St. Francis of Assisi. The three doors under the porch, are as to the centre one, thirteenth century, the side doors fifteenth century. The statues on the left of the central door are St. Vincent and, probably, Childebert and his wife Ultrogothe ; on the right St. Germain of Auxerre, Ste. Geneviève with a taper which a demon attempts to blow out, and an angel with a candlestick ready to aid the saint. The three bands which encircle the door show, on the inner band left, Abraham holding three souls in a napkin ; right, a realistic representation of Hell. The second band has on it the wise and foolish virgins in thirteenth-century costume ; the third band the Apostles.

The doorway on the north side of the church is a fine piece of Renaissance work.

The interior of the church, which consists of a nave, choir, transepts and double aisles with a round apse, is 240 feet long. The thirteenth-century choir was unhappily altered in 1745, when the taste of the day with its classical tendency allowed Bavarit, the architect, to flute the columns and carve feeble capitals.

The pulpit and the *banc d'œuvre* opposite it, the later intended for the Royal family, were executed about 1632 by François Mercier on Lebrun's design. The Christ which faces the pulpit is by Bouchardon. The fine iron gates of the choir are eighteenth-century work, by Pierre Dumiez. At the west end of the south aisle is the large

chapel of the Holy Virgin, work which belongs to the transitional period from the fourteenth to the fifteenth century. The stone carvings of this chapel are very fine. The altar-piece is a striking tree of Jesse, the branches of which enclose a fourteenth-century Virgin. In the south transept is a painted clock above which rises the fateful tower from which was rung the signal for the Massacre of St. Bartholomew on Sunday, 24th August 1572.

The glass of this transept and of the nave dates from the sixteenth century. Beyond the transept is a beautiful fifteenth century doorway, above which is a wooden fourteenth-century virgin. The *bénitier* designed by Mme de Lamartine was carved by Jouffroy.

Beyond the sacristy is the chapel of St. Landry, Bishop of Paris, in which are the marble tombs of Etienne d'Aligre and his son, Chancellors of France, a spirited work by Laurent Magnier. Behind the high altar is the chapel of the two patron saints; in which are good marble tombs of members of the Rostaing family. Above the small door on the north side of the choir is the *Tribune de la Reine*, from which the royal family heard mass.

The chapels of the north aisle are of the second half of the sixteenth century; the chapel of Notre Dame de Bonne Garde is the centre of the cult of this church, as may be gathered from the *ex votos*.

The north transept contains fifteenth-century glass, the rose window has in the centre the Almighty surrounded by angels, confessors, martyrs, angels and fathers of the Latin church. The side windows have scenes from the Passion, the sacrifice of Abraham, the marriage of Cana, a donor and his two sons, and a donor and her three daughters, and other subjects. The Chapel of Notre Dame de la Compassion has a remarkable Gothic, carved, wood altar-piece brought from a church in Belgium, the subjects are the genealogy of the Virgin and the life of Christ.

The small towers of the west end contain muniment rooms one of which is shown by the sacristan. It is interesting as being in its original fifteenth-century condition, furnished with the old presses and objects of that date. It

contains also a very fine carved and gilded triptych of the fourteenth century with panel doors, the subjects are from the life of the Virgin and the Fall.

The modern Mairie, intended to harmonise with the church, is an unhappy feature on the Rue du Louvre.

SAINT GERMAIN DES PRÉS.—This church, in the Boulevard St. Germain, "to the historian one of the most memorable in Europe," owes its foundation in 542 to Childebert I. who, on the suggestion of St. Germain, Bishop of Paris, founded a Benedictine monastery and church to contain the Holy relics, among them the shirt of St. Vincent, which he brought back after his struggle with the Visigoths in Spain. It is, therefore, the oldest foundation in Paris after Notre Dame. The abbey grew to be one of the most important in Europe, spreading afar. About 990, the church built by Childebert I. having been destroyed by the Normans, though fragments of it remain in the triforium of the apse of the present building, a new church was built, and part of the nave dates from that time. The choir and the apsidal chapels were dedicated by Pope Alexander III. in 1163.

The building is, therefore, a Romanesque one, showing, however, a Gothic tendency, the arches of the clerestory are entirely Gothic. The interesting capitals of the columns are some of them copies, the originals being in the Cluny. The building was much restored in the Second Empire, and the Lady Chapel is a modern addition.

A good view of the exterior, with the flying buttresses of the apse, can be gained from the Boulevard St. Germain. The towers, which crowned the transepts, were pulled down in 1822.

Originally the dedication of the church was to the Holy Cross and St. Vincent, but after the burial in it of St. Germain, in 576, the original dedication dropped out of sight, and St. Germain became the patron saint. The church was also the burial place of the Merovingian kings.

In the tympanum of the west front is a Romanesque relief of the last Supper. In the interior on the right is

the statue of Notre Dame la Blanche, given in 1340 to the Abbey of St. Denis by Jeanne d'Evreux, placed here after the Revolution.

In the south transept is a monument to Olivier and Louis de Castellan, who died in 1644 and 1669, the figures and medallions are by Girardon. The first chapel in the choir has a monument to James, Duke of Douglas, who died in 1645. The second chapel contains stones to the memory of Mabillon, Descartes, and Montfaucon. The Lady Chapel contains frescoes by Heim. On the north side of the choir, in the chapel of St. Peter and Paul, is a tablet to Boileau, the first chapel on the north side of the choir contains a monument to William Douglas, Earl of Angus, who died in 1611.

The north transept has over the altar a statue of St. François Xavier by the younger Coustou, and an effective monument to Jean Casimir, King of Poland, who gave up his kingdom to become Abbot of this monastery in 1669, dying in 1672. The figure is by Marsy, the bas-relief by Thibaut. In the north aisle is a monument by Oudiné to Hippolyte Flandrin, whose modern frescoes in this church are considered so marvellous.

These beautiful frescoes in the nave and choir require a good light, the midday light is best. The largest of his frescoes are those painted on a gold ground at the beginning of the choir, and these are considered the most successful, representing the Way of the Cross, and Christ entering Jerusalem; above are the Virtues, and above them the figures of Childebert, his wife Ultrogothe, St. Germain, St. Vincent and the Abbé Morard, under whom the nave of the church was begun. Round the choir are the Apostles and symbols of the Evangelists, beautiful and decorative.

The frescoes in the nave, "somewhat flat and faded in colour," occupy the space above the arches under the clerestory windows, and are painted in parallel scenes from Old and New Testament history. On the south side of the nave the first fresco is by Paul Flandrin, the others are all by Hippolyte Flandrin. First pair. The People

dispersing after the building of the Tower of Babel and the Apostles being sent forth to labour among the heathen. Second pair. Jonah and the Whale and the Resurrection. Third pair. The Sacrifice of Isaac and the Crucifixion. Fourth pair. Joseph sold by his brethren, and the Sin of Judas.

On the north side of the nave—First pair. The Annunciation and Moses and the Burning Bush. Second pair. The Nativity and the Fall. Third pair. Adoration of the Magi and the Blessing of Balaam. Fourth pair. The baptism of Christ and the passage of the Red Sea. Fifth pair. The institution of the Eucharist and Melchizedek appearing to Abraham. The spaces above, between the windows, contain figures from the Old Testament.

A small garden at the north-west angle of the church contains fragments from the buildings of the Abbey. The garden on the south side of the church contains a bronze statue of Bernard Palissy, by Barrias, and an ugly bas-relief in Sèvres porcelain set in the wall. In the Boulevard St. Germain, west of the church, is Gautherin's statue of Diderot.

50 Rue de Rennes, close to the church, is the entrance to the fascinating Cour du Dragon ; over the archway is a balcony supported by a peculiarly pleasing eighteenth-century dragon.

SAINT GERVAIS ET SAINT PROTAIS, in the Place St. Gervais.—Dedicated to St. Gervasius and St. Protasus who suffered martyrdom under Nero. The first stone of the church was laid by Louis XIII. in 1616, the architect of the building was Jacques de Brosse. The west front, in the classical style, with Doric, Ionic and Corinthian columns, placed one order above the other, is later. The Flamboyant interior, has an unusually lofty nave. On the south side the second chapel contains frescoes by Jobbé Duval, the fourth chapel (St. Philomène) has a picture by Couder of St. Ambrose and Theodosius. The first and second chapels in the ambulatory have fine sixteenth-century glass, said to be by Jean

Cousin, the third chapel is adorned with frescoes by Glaize. In the fourth chapel is the tomb of Michel le Tellier, Chancellor of France, by Mazeline and Simon Hurtrelle. A copy of the interesting epitaph, destroyed in the Revolution, has been placed on a column hard by. On the altar is a fourteenth-century Virgin and Child; the frescoes are by Hesse. The Lady Chapel contains paintings by Delorme, the ceiling and coronal, by Jacquet, is interesting.

Returning down the north side of the church, there is a double chapel with paintings by Norblin and Guichard, and in the first nave chapel a delightful picture on panel attributed to Dürer. The fine reredos of the second and third chapels are worth notice. The baptistery contains a fifteenth-century bas-relief of the death of the Virgin, with Christ receiving her soul, an interesting panel unhappily hidden from sight.

The fine organ has seventeenth-century stone-work. The candelabra and crucifix, in gilded bronze, on the high altar, came from the Abbey of Ste. Geneviève, and are fine examples of eighteenth-century work. The choir stalls are admirable sixteenth-century wood-carving, having on the misericords the attributes and costumes of the Paris corporations. The *banc d'œuvre* has over it a painting attributed to Perugino.

The fine sixteenth-century glass in the church is attributed in part to Robert Pinaigrier. On the north side of the ambulatory is a small painted inscription relating to "Messeigneurs Saint Gervais et St. Prothais," a quaint panel.

"The Elm of St. Gervais," a street sign, now in the Carnavalet Museum, recalls the fact that an elm-tree stood in the Place St. Gervais, under which, traditionally, St. Louis sat to administer justice. Under the same tree too the musicians used to sit and play for the dancing at popular festivals, and the authorities sat under it after mass to collect local taxes. The tree was cut down during the Revolution.

SAINT-JEAN-SAINT-FRANÇOIS-D'ASSISE, Rue Charlot.—This picturesque old church, lying behind the Archives Nationales, was built in 1623, and formerly served as a chapel of the Capuchin order.

Left and right of the choir are statues of St. François d'Assisi, by Germain Pilon, and St. Denis, by Jacques Sarazin. Among the paintings in the nave is one of St. Louis, by Ary Scheffer, the first picture on the left, and the nave also contains interesting tapestry pictures of the *Miracle de la Sainte Hostie*, in 1290.¹ In the north aisle by the first chapel, there is also a picture setting forth in scenes the same remarkable history ; it is a copy of an original in the hands of M. Le Comte Lair.

For the rest, the choir is rich in modest gilding. The chasuble used by the Abbé Edgewort de Firmont for the last mass heard in the Temple by Louis XVI., is kept in the church.

SAINT JOSEPH - DES - CARMES. See *Carmes Déchaussées*.

SAINT JULIEN LE PAUVRE, Rue St. Julien le Pauvre.—Approached through a gateway bearing the name of the church. This delightful Gothic church, one of the oldest in Paris, is hidden in a quaint corner of old Paris, close to the fine Church of St. Séverin.

The dedication is probably to St. Julien de Brioude, a Roman soldier, martyred in 304. A building on the site of this church was destroyed by the Normans in 886 ; in the twelfth century it became the property of the Abbey of Longport and was rebuilt. In time the church, which had been of considerable importance, the headquarters of various guilds, and connected with the University, fell into disrepair and lost much of its importance : and in the course of the renovation which became necessary, the old west front was pulled down in 1675, and the church was shortened, the present west façade being of the

¹ It is suggested that these pictures only resemble needlework, being really painted.

seventeenth century. In 1655 the church became the Chapel of the Hôtel-Dieu, though during the Revolution it was turned into a salt store.

It was given over to the Greek Church in 1892. The interior, a valuable example of early Gothic architecture, consists of a nave and aisles terminating in a triple apse. The capitals of the pillars, one on the right of the altar especially, are considered fine examples of twelfth-century work. In the south aisle is a curious monument dating from 1445, and a miraculous Byzantine Icon—*Notre Dame du Perpétuel Secours*. In the sacristy is an eleventh-century terra-cotta statuette of Charlemagne.

In the court, north, is a piece of Philippe Auguste's wall, and the stone slab which covers the miraculous well of St. Julien. 42 Rue Galande has a curious relief over the door of St. Julien Hospitator, who probably came in time to share the worship of the church with the other Saint Julien. The same street contains a house dating from Charles IX.

SAINT LAURENT, 68 Boulevard de Strasbourg.—An uninteresting church on the site of an abbey church which existed in the sixth century. The present church though built in the fifteenth century, to which period the choir and apse belong, has been so often and so thoroughly restored, that it has little attraction left. Lepautre, in the seventeenth century, worked his wicked will on the choir, which he covered with decoration. The nave and transept date from the sixteenth century, the bosses on the ceiling of the transept are noteworthy. The spire dates from 1862, the Lady Chapel, from 1714.

SAINT-LEU-SAINT-GILLES, Boulevard de Sébastopol.—This thirteenth-century church has been so altered that little of the original Gothic structure remains. The dedication is to St. Leu or Lupus, Bishop of Sens. The portal dates from the fourteenth century, the choir from the Renaissance, while the façade on the Rue St. Denis is eighteenth century. At first a chapel for the

Abbey of St. Magloire the building was only raised to the rank of a parish church in 1617. During the Revolution, it served as a saltpetre store. In this church it was that a priest was found brave enough to say a mass for the Princesse de Lamballe after her execution ; and here also George Cadoudal, the Vendéen chief, concealed himself while the police were searching for him.

SAINT LOUIS DES INVALIDES. See *Invalides*.

SAINT LOUIS EN L'ILE, Ile St. Louis.—This church, interesting because of its contents, was begun in 1661 and finished in 1725, on the plan of Louis Levau, continued by Gabriel le Duc, and finished by Jacques Doucet, who contributed the ugly steeple, 30 mètres high.

The interior with ornate gilding and Corinthian pilasters is not attractive, but it is almost a museum of pictures, statuettes and bas-reliefs. On the pilasters of the nave are small seventeenth-century pictures of the Apostles, attributed to Le Brun. At the west end of the nave, north side, is Doyen's picture of St. Louis taking the last Communion ; south side, St. Louis having the victims of the plague buried at Sidon, by Vauthier.

In the north aisle there is a charming holy water stoup from the convent of the Carmelites at Chaillot, a *Souvenir de la Pénitence de Sœur Louise de la Miséricorde* 1675—Louise de la Vallière.

All the chapels contain pictures, bas-reliefs of the fourteenth and sixteenth centuries, or other objects of interest. The contents of each chapel are enumerated on a card placed at the entrance. All are interesting. The wooden statuettes are noteworthy as well as the pictures.

SAINT MÉDARD, Rue Mouffetard.—A church with a picturesque exterior ; the interior is less attractive. The present church was built in the fifteenth century to replace an earlier building belonging to the Abbey of Ste. Geneviève. In the eighteenth century Petit-Radel

the architect altered the church, destroying much of its character and inserting ill-placed decoration: the Lady Chapel was added by him. In the north and south aisles are bas-reliefs of St. Michael and the Virgin by Verrebout.

This church was the scene of the remarkable events which followed the death of a Jansenist deacon called Pâris, who died in 1727, and was buried in the cemetery of this church. After his death miracles were said to take place at his tomb. Invalids hastened to it and were then taken with tremors which gave them the name of *convulsionnaires*. The scenes became so remarkable, and hysteria rose to such a height, that by the king's orders the cemetery was closed. Whereupon a wit wrote on the door

*"De par le roi, défense à Dieu,
De faire miracle en ce lieu."*

SAINT MERRY, Rue St. Martin.—Dedicated to St. Méderic, Abbé of St. Martin d'Autun, who died near this spot during a pilgrimage to St. Denis and St. Germain in 700. A chapel seems to have existed here from a very early date, dedicated to St. Peter, and at the end of the ninth century Eudes le Fauconier built a new church. The church was again rebuilt 1525-65, and though late, is a charming Gothic building, which, however, suffered horribly at the hands of the brothers Slodtz under Louis XIV. The porch on the Rue St. Martin is pure Gothic, distinguished for its elegant detail; the statues are modern, made from casts of statues at Notre Dame. The original ones were destroyed in the Revolution. The exterior can be studied from the Rue du Cloître St Merry. The lower part of the tower is of the same date as the church, the upper part was added in the seventeenth century, and is Renaissance work.

The interior has had the pillars inlaid in marble by the brothers Slodtz, who also turned the pointed arches into round ones.

The Chapel of the Sacrament was built in 1752; the statues of St. Anthony and St. Charles Borromeo, and the

reliefs on the east and west walls are by Michel Slodtz. Over the altar is Coypel's Pilgrims of Emmaüs.

The Chapel of St. Denis has a curious sixteenth-century Italian picture of Ste. Geneviève surrounded by her sheep—a very charming work.

The Chapel of Ste. Anne contains the entrance to the crypt, sacristan necessary. A Gothic crypt reconstructed in 1515. The capitals of the pillars are well carved; the tomb of St. Méderic occupied this crypt.

The remarkable pulpit, like the gilded glory over the high altar and the organ, are the work of Michel Slodtz. The church contains some good sixteenth-century glass.

North of St. Merry on the east side of the Rue St. Martin lie a mass of curious old streets, of which the Rue de Venise is the most striking, having preserved an absolutely mediæval appearance. All the houses are old, and it is one of the most remarkable streets of old Paris. The Rue Brisemiche is another street of the same type. No. 29 still has the hook to which the chain closing the street in the middle ages was attached. The Rue Taillepin is another curious street.

SAINT-NICOLAS-DES-CHAMPS, 254 Rue St. Martin.—In the twelfth century a chapel stood here which was rebuilt in 1420, and in 1576 the original chapels of the nave were turned into aisles and new chapels were added; it is, therefore, a Gothic flamboyant church, but much modified and altered. On the south side there is a beautiful Renaissance gateway. The outside, which can be seen from the Rue Cunin Gridaine, is attractive. The interior shows the difference in style between the two periods of building, but the effect is not displeasing. Over the high altar is an Assumption by Simon Vouet.

During the Revolution the church became a Temple of Hymen. Guillaume Budé and Mlle de Scudéry are buried in the church.

SAINT NICOLAS DU CHARDONNET, Boulevard St. Germain.—An unattractive church dating from

1656 to 1709. The bell tower is, however, a picturesque feature. The absence of light renders it impossible to see the pictures in the church, said to be by Desgoffe, Corot, Lebrun and Le Sueur. In one of the choir chapels is a ghastly tomb to Lebrun's mother, designed by Lebrun, carried out by Tuby and Callignon; Lebrun's tomb by Coyzevox is also in the church.

SAINT-PAUL-SAINT-LOUIS, Rue St Antoine.—An old Jesuit Church elaborately decorated, and showing Italian influence, erected from the design of François Derrand in 1627-41. On the façade are statues of St. Louis, Ste. Catherine and Ste. Anne.

In the interior are two holy water stoups like shells, given by Victor Hugo when his son was baptized. In the north transept is Delacroix's Christ in the Garden of Gethsemane.

SAINT PHILIPPE DU ROULE, Rue du Faubourg Saint Honoré.—This tedious church, which is not, however, without interest, was built in the classical style from the design of Chalgrin in 1769-1784: it occupies the site of an ancient chapel and asylum for lepers. Built in the form of a basilica with an apse at the east end, and a Doric front, while the interior of the church is adorned with two rows of Ionic columns which divide the two side aisles and the nave. Lady Dilke, in her interesting "French Architects and Sculptors of the Eighteenth Century," describes the church and explains how the celebrated architect Chalgrin "fell back on the basilica as the nearest approach to his ideal. His desire to affirm the correctness of his taste with sufficient severity, drove him furthermore to reject the usual combination of one or more orders, and to employ the Doric only for his principal front. In the interior, two rows of Ionic columns serve his turn, and divide the side aisles and the nave, which ends in an apse, the centre of which is occupied by the high altar. A well-constructed building doubtless, but more than ordinarily uninteresting! . . . the Church of

St. Philippe du Roule has the rare advantage of being complete both in ornament and architecture. It shows, as well as any other example of the kind, all the evils of work which is thought out with a distinct *parti pris* which is designed not for what is wanted, but for what it is supposed to be correct to want."

SAINT PIERRE DE MONTMARTRE.—This ancient church, on the summit of Montmartre, dates from the twelfth century, and is on the site of an earlier chapel. Fire, the Revolution and indifference have all played their part in injuring this church, which was for some time closed, and was at one time little better than a ruin. The interior is especially interesting, though the whole church has now been scraped and repaired to present a very modern appearance. The apse, valued as a good example of Gothic work, is rather later than the rest of the church, as it fell down and had to be rebuilt. In the apse are two grey marble columns, and two similar ones are by the west door, which are said to come from a temple of Mars believed to have occupied this very spot.

The bell tower is modern.

The garden of the church contains a Calvary, which is rather pathetically striking. It can be seen on applying to the custodian, or from the roof of the Sacré Cœur. It is also interesting as being the only Calvary in Paris.

SAINT ROCH, Rue St. Honoré.—St. Roch, "the first parish church in France," "Rococo and vulgar, but representative," is not of great interest. The first stone was laid by the Grand Monarque, and the church, built by Jacques Lemercier, was finished in 1736. The portico, begun in 1736, from the design of Robert de Cotte, is said to show signs of "the whiff of grapeshot" administered by Napoleon to the section of Lepelletier, in the counter-Revolution of 1795. Of this portal Lady Dilke says, "we must admit that it is a noble decoration, placed with dignity on the base of steps which raise it above the sordid level of the street, and taking the eye with a

certain quiet strength, not always to be found in work which shows traces in its style of Jesuit descent.”¹

The first chapel in the north aisle has a baptism of Christ by Lemoyne, and a fine alabaster font. The Lady Chapel has over the altar a Nativity by François Anguier, and in the chapel behind the Lady Chapel, the chapel of the Holy Sacrament, there are reconstructions of the Ark of the Covenant and the Candlesticks, the Mercy Seat and the Cherubim.

The Chapelle du Calvaire, sacristan necessary, has an ugly theatrical crucifixion by Duseigneur, a Christ on the Cross by Michel Anguier, and an entombment by Deseine. The Magdalene at the foot of the cross is in reality a statue of Mme de Feuquières, by Lemoyne, taken from its proper place on the tomb of Mignard.

Corneille, whose medallion is on the pilaster left of the central door, Diderot, and Michel, Abbé de l'Epée, are buried in this church; a bust of the Abbé is placed in the fourth chapel in the north aisle, where he used to hold service; the boy and girl represent the deaf and dumb children to whom he devoted his life.

SAINT-SÉVERIN.—Close to the Place St. Michel, in the Rue St. Séverin, is the fascinating Church of St. Séverin, a good example of Gothic architecture of the flamboyant period. The dedication is to a Gothic Saint who lived near Paris during the reign of Childebert, and the church is also by some confusion associated with a St. Séverin, founder of the Abbey of Châteaulandon.

An oratory was built over the grave of St. Séverin about 555 by his disciple St. Cloud, later destroyed by the Normans. The chapel was rebuilt and became a parish church towards the end of the eleventh century. The exterior of the present church with its wealth of ornaments is admirable. Towards the west end is a niche containing a modern statue of the Abbot Séverin. The west façade has a thirteenth-century tower, the balustrade below the roof, the spire and the bell turrets date

¹ *French Architects of the Eighteenth Century.*

from the fifteenth century. The thirteenth-century portal, in the tympanum of which is a modern Virgin and Child, was brought here in 1839 from the demolished church of St. Pierre-aux-Bœufs and rebuilt; the façade above the portal is flamboyant.

The principal portal used to be that on the north side which has in the tympanum a relief of St. Martin, a portion of whose cloak used to be here.

The interior is unusual in having double aisles. The nave and choir were built at three different dates, and show the three characteristic styles of French Gothic architecture, *lancéolé*, *rayonnant* and *flamboyant*; for the present church, begun in 1210, was only finished in 1495.

The choir, erected on the design of Michel le Gros, was begun at the end of the fifteenth century, the first stone being laid in 1489.

Unhappily much of it was encased in marble in the seventeenth century, the pointed arches being filled in with round arches, only two of the choir arches having as yet been restored to their former state. The upper windows contain good fifteenth and sixteenth-century glass, and show the arms of the donors. The rose window at the west end has a fifteenth-century Tree of Jesse. There is also good modern glass.

The handsome organ case dates from 1745. In the left aisle, above the holy water stoup is a curious inscription and from this point the beautiful interior which deserves a bright day, is best seen. Over a door in the north aisle is a bas-relief of the Crucifix taken from the old cemetery of the church, and dating from 1547. The painting of the Virgin—just beyond this—Notre Dame d'Ostrobroma de Vilna, was brought from Poland where it was held in great veneration, in 1841. From here the beautiful fan-like roof, aptly compared to a forest of pine trees, is especially striking, the bosses of the roof and the grotesque capitals are alike interesting.

The chapels contain paintings by Richomme, Mottez,

Jobbé-Duval, Gérôme and Flandrin, who painted the Baptistry and the chapel of St. John the Evangelist, but the light renders it impossible to appreciate the paintings. The sanctified eighteenth-century statue of Notre-Dame-de-Sainte-Espérance, by Bridan, is by the Lady Chapel, and close by, under the pavement, is the well of St. Séverin. The glass of the chapel *de la Bonne Mort*, next to the Lady Chapel, by Tournel (1902), is a curious piece of modern symbolism. The chapel of *St Michel*, on the south side, has a sixteenth-century fresco, the "Prédication" of St. Jacques, said to be by Bunel.

The fourth crusade was preached here by Foulques, and many important men, among them St. Vincent de Paul, Bossuet, and Massillon have occupied the pulpit. During the Revolution the church was closed, and turned to various ignoble uses; restored to religion in 1802. An excellent guide to the church is sold therein.

In the south aisle is the entrance to the Presbytery garden, which has by it a beautiful old font. The cloisters which ran round the cemetery of the church, now a chapel, and the Presbytery garden, should be seen, only a portion of them remains. *Apply to the sacristan.*

SAINT SULPICE.—"A vast bare barn" in the Place St. Sulpice (p. 244), entered, when the doors facing the place are closed, by a door on the south side of the building. The church, which replaces an earlier twelfth-century church of which nothing remains, was begun in 1646 under the architect Gamart. It is a building in the classical style, modified by Louis Levau, and completed in 1733 by Jean Servandoni, who was responsible for the façade, with its two tiers of pillars, the lower Doric, the upper Ionic, which produce "an immense scenic effect." The towers were erected by Maclaren and Chalgrin about 1777, the south tower has only been finished in essentials.

The interior, singularly lacking in attraction, is as grandiose as the western façade, with a lofty vaulted

roof and fluted pilasters of the Corinthian order. By the second pillars of the nave are placed immense shells. These "charming examples of Renaissance sculpture" were given to François I. by the Republic of Venice for holy water stoups.

The short transepts are connected by a line of brass sunk in the pavement, which lead from a brass plaque in the pavement of the south transept to an obelisk in the north transept. This line (p. 223) "indicates the meridian in a direct line towards the north." The mid-day sun strikes the brass plaque in summer, and the top of the obelisk in the winter solstice. This meridian line was arranged in 1743.

The chapels which surround the aisles and choir contain modern frescoes, many of them peeling rapidly. The first chapel in the south aisle, *Chapelle de Sainte Agnès* has celebrated frescoes by Delacroix—Jacob wrestling with the Angel, and Heliodorus expelled from the Temple. The second chapel contains depressing frescoes by Heim—Religion aiding a Dying Man, and Prayer for the Dead. The third chapel contains frescoes by Abel de Pujol, the fourth chapel frescoes by Vinchon. The fifth chapel contains a monument by Michel-Ange Slodtz. The first choir chapel is adorned with frescoes by Jobbé-Duval, the second by Mottez, the third by Timbal, the fourth by Lenepveu. The Lady Chapel is ornately decorated by De Wailly and contains a Virgin by Pigalle; the cupola has an assumption by Lemoine. The sixth chapel has paintings by Matout, the seventh by Landelle, the eighth by Pichon, the ninth by Glaize. The chapels of the north aisle have frescoes by Lafon, Hesse, Drolling, and Guillemot.

The ugly pulpit was given in 1788 by the Maréchal de Richelieu. Round the choir are statues of the Apostles by Bouchardon, who also executed the *Mère de Douleur* and the *Christ à la Colonne*.

During the Revolution the church became the Temple of Victory, and a banquet at which Bonaparte presided was held therein in 1799. In 1802 it was restored to

worship, and is now one of the richest and "the most Catholic church in all Paris."

SAINT THOMAS D'AQUIN.—A small, but enormously elaborate church, in the Rue St. Thomas d'Aquin, in the Faubourg St. Germain. Finished in 1740, the church was erected from the design of Pierre Bullet. Over the side doors of the west façade are modern reliefs by Vilain and Gruyère. The ceiling of the chapel behind the high altar is by Lemoine and represents the Transfiguration. The church contains other good modern paintings, but the light is bad.

SAINT VINCENT DE PAUL, Place de la Fayette.—This church was begun by Lepère in 1824 in the form of a Roman basilica, and finished from the design of Hittorff. The pediment has a relief by Nanteuil representing St. Vincent de Paul. The ugly exterior does not prepare one for the fine interior, which has double aisles with fine marble columns and a rich gilded ceiling. But the great feature of the church is the frieze in the nave by Hippolyte Flandrin, which is considered his finest work. The influence of St. Apollinare at Ravenna is strongly marked. The Saints and Martyrs are seen in procession wending their way to heaven; the figures are noble and gracious. The dome of the choir is by Picot, St. Vincent de Paul presenting Children to Our Lord, an excellent painting on a gold ground. In the Lady Chapel are paintings by Bouguereau. Flandrin can also be studied at St. Germain-des-Prés.

SAINTE CHAPELLE.—Open 11 to 4 or 5. Closed on Mondays. This building, "accepted as the type of pointed art at its zenith," is one of the most perfect and pure examples of Gothic architecture now extant; "one of the typical buildings of the world."

Louis IX., St. Louis, having brought from Baldwin II., Emperor of Constantinople, the Crown of Thorns and a piece of the True Cross, decided to have built, within

the precincts of his palace, which stood on the site of the present Palais de Justice, a noble domestic chapel to contain these sanctified relics, and to give expression to his own mystic and fervent piety. Therefore he ordered Pierre de Montereau to build for him this, the Sainte Chapelle, the palace chapel of the French kings.

The first stone of the chapel was laid by St. Louis in 1245, and in 1248 the upper chapel was consecrated by Eudes de Châteauroux, Bishop of Tusculum, papal legate, as the chapel of the Holy Cross and Holy Crown. The under chapel, dedicated to the virgin, was consecrated on the same day by the Archbishop of Bourges.

The Sainte Chapelle contained a *châsse* in which the relics for which the chapel was built were placed, and as time went on other relics of the Passion, the rod of Moses, and the skull of St. Louis, enclosed in a splendid golden reliquary were added, until the treasury of the Sainte-Chapelle became full of valuable objects.

In 1793 the Convention ordered the *châsse* and reliquaries to be melted down, and the relics were scattered, most of them being sent to St. Denis. The Crown of Thorns and the piece of the True Cross are now in Notre Dame. Secularised during the Revolution the Sainte-Chapelle itself also fell on evil days, being employed, among other more ignoble uses, as a store for lawyers' deeds.

In 1837 saner counsels prevailed and the restoration of the building began, Viollet-le-Duc being the chief moving spirit therein. The work had to include very extensive patchings to the beautiful windows, also to the sculptured doorways, where, however, great care was taken to adhere to the old design as far as possible. Externally the only serious alteration the chapel has undergone is the addition of a porch and room above it on the south side, added by Louis XI.

The chapel stands within one of the courtyards of the Palais de Justice, approached from the Boulevard du Palais.

The exterior can be best studied, as to the beautiful

decoration of the upper part, from the upper staircase windows of the Tribunal de Police Correctionnelle, a building occupying the south side of the Cour de la Sainte-Chapelle, and open to the public. The flèche was put up in 1853, in the fifteenth-century style, several earlier spires having been destroyed. Round it are statues of the Apostles, above, angels bearing symbols of the Passion. Notice also the angel surmounting the apse.

From the west end of the court it is easy to make out the two stages of the building, the lower and plainer chapel, and above it the upper chapel, with the great rose window and gable end above. The lower chapel, used for service by the servants of the royal household, bears on the central pillar of the porch a statue of the Madonna and Child, and in the Tympanum, a Coronation of the Virgin, all much restored. The delicate work on each side of the porch bears the lilies of France and the castles of Castille, this last the symbol of Blanche of Castille, Mother of Louis IX., which are repeated so often in the chapel. This lower chapel, with its modern glass, is of small interest compared with the chapel above.

The porch of the upper chapel, much restored, has interesting sculptures; on the left the creation of the world, on the right, scenes from early Bible history, above, a Last Judgment.

But it is to the interior of the chapel that the visitor will turn first, that interior which, seen on a bright day, and this is essential for the Sainte Chapelle, seems merely one glowing jewel of purples and reds. The glass of the rose window, unhappily, like the others, of necessity much restored, is of the fifteenth century, and sets forth scenes from the Apocalypse, the other windows are of the thirteenth century.

The nave consists of four bays, the apse of seven smaller bays, the intervening spaces being entirely filled by the great windows. On the piers which alone support the fine vaulted roof are fourteen statues of the Apostles, placed thus to carry the crosses which it was customary to erect "wherever the sign of the cross had been made

by the Bishop" at the consecration of the building. These statues are copies and restorations of those of the thirteenth century, of which only one or two original statues remain in the chapel.

The shallow arcade below the great window has in the quatrefoil scenes depicting the martyrdom of the saints carved out in brilliant glass mosaics. Those in the apse which are not restored show how fatally the chapel was injured during the Revolution. The capitals of the pillars of this arcade have carved and gilded ornamentations drawn from the flora of France.

On each side of the chapel are recesses in which the king and queen sat during mass; the small barred recess on the south side of the chapel is believed to have been arranged by Louis XI. to enable him to see the elevation of the Host without being himself seen by the congregation. It communicated with the small exterior upper chamber.

At the east end is the great tabernacle, with a gilded arcade on each side, under which the *châsse* containing the relics was placed. On it are charmingly decorative angels bearing a crown of thorns. Above it is the canopy over the tribune, above the tabernacle, from which the relics were displayed once a year by the kings of France, who themselves exhibited them to the congregation. Of the two gilded staircases leading to the tribune that on the north is original.

STE.-CLOTILDE.—This large modern church, planned by Gau and finished by Ballu, was begun under Louis-Philippe. It is chiefly remarkable in having broken away from the classical tradition by being built in the Gothic style of the thirteenth century, at a time when the classical form reigned supreme. It occupies the site of an old Carmelite convent suppressed in the Revolution.

The principal façade is less successful than the rest of the church, but the whole building, especially the interior, is moderately attractive.

The interior, darkened by admirable modern glass, contains in the west transept scenes from the history of

Ste. Valère by Lenepveu. In the east transept are frescoes of Ste. Clotilde aiding the poor, and the Baptism of Clovis, by Laugée. The stations of the cross are by Pradier and de Duret. The stone carvings on the outer sides of the choir are, on the west side, scenes from the life of Ste. Valère, on the east side, scenes from the life and martyrdom of Ste. Clotilde. The Square Ste. Clotilde, formed in 1859, contains Alfred Lenoir's monument to César Franck.

SAINTE ELISABETH.—Rue du Temple. Marie de Médicis laid the first stone of this church in 1268. The cupola behind the high altar has a good Apotheosis of St. Elizabeth by Alaux. In the baptistry is an elegant marble font dating from 1654. Round the ambulatory are charming little scenes from the Bible, in sixteenth-century wood carving, brought from a church at Arras. In the north aisle is a chapel with pictures by Hesse and Biennoury, the paintings of the ambulatory are by Jaudy.

STE.-MARGUERITE.—36 Rue St. Bernard. The present dull church, practically rebuilt in 1712 and enlarged in 1765, was founded in 1642 as a chapel for the convent of the Filles de Ste.-Marguerite, by Antoine Fazet, curé of St. Paul. During the Revolution it served as a temple of Liberty and Equality.

Left of the altar is the curious chapel of the Souls in Purgatory painted in grisailles and dating from 1765. Behind the high altar is a Descent from the Cross, by Girardon, left of the entrance a Descent from the cross, by Salviati. There is also a well-carved pulpit.

Vaucanson and Girardon are buried in this church.

STE. MARIE.—See *Temple Ste. Marie*, p. 284.

SORBONNE.—The Sorbonne, as the University of Paris is popularly called, is in the Rue des Ecoles on the Montagne Ste. Geneviève, in what has always been called the Latin Quarter, the students' quarter.

Traditionally the university dates from Charlemagne, but only under Philippe Auguste was it formally established, to be through the Middle Ages the intellectual centre of Europe. It is still the largest and most cosmopolitan university, enrolling every year over 16,000 students, more than two thousand of them women. Nor is the teaching of the university confined to these students, "*cours public*," gratuitous, are open to everyone and form part of the regular routine, being a prominent feature in the intellectual life of Paris.

The Sorbonne itself, as apart from the university, was founded in 1257 by Robert de Sorbon, to be a hostel for poor students of theology. It was rebuilt by Richelieu, of whose building only the church remains. Suppressed during the Revolution, it was revived in 1808 as the Université de France, but since 1896 it has been the Université de Paris. Two of the four chief Faculties of the University are housed in the buildings of the Sorbonne, the *Faculté des Lettres* and the *Faculté des Sciences*. The *Faculté de Médecine* is in the Boulevard St. Germain, and the *Faculté de Droit* is in the Rue Soufflot.

The present buildings of the Sorbonne, begun in 1885, finished in 1901, are by M. Nénot, the main front is in the Rue des Ecoles. From the vestibule, in which are statues of Homer, by Delaplanche, and Archimedes, by Falguière, the Galerie des Lettres, at the right end, and the Galerie des Sciences at the left end, penetrate into the building. Both these galleries contain agreeable frescoes, by Poilpot, and plans of the Sorbonne. The Galerie Robert Sorbon, which connects them at the further end, has two admirable frescoes by Henri Martin, whose admirers claim that he is the painter who, with Rembrandt, has best understood effects of light. The speaking figure in an orchard is said to be Anatole France, surrounded by his followers. These frescoes are among the finest things he has done.

At the end of the Galerie des Lettres is a small court facing the church of the Sorbonne. It contains statues of Victor Hugo, by Marqueste, and Pasteur, by Hugues, and on the pavement an outline in white, on the lines of

the foundation of the Chapel of Robert de Sorbon. Under the arcade are wall paintings by Weerts.

These things are open to anyone, but the great masterpiece of Puvis de Chavannes, in the large amphitheatre, is only shown on occasions, generally from 2 to 3 on Thursday. The seated figure in the centre represents the old Sorbonne, with the River of Knowledge in the foreground. The figures on each side of the Sorbonne represent Poetry ; further to the left is a figure, representing Philosophy, a woman in white with a blue cloak, representing the spiritual outlook, while beyond, in black, is the spirit of materialism.

The Bureau de Renseignements, at the end of the Galerie des Sciences, is ready to give practical information to foreign students.

THE CHURCH OF THE SORBONNE, the principal façade of which is in the Place de Sorbonne, a small square opening out of the Boul. St. Michel, is "a fine example of seventeenth-century classicism," built by Jacques Lemercier in 1635, and it is all that remains of Richelieu's buildings. The interior is only worth visiting for the ornate tomb of Richelieu, carried out by Girardon from the design of Lebrun. Mademoiselle Duplessis, as Religion, supports Richelieu's head, while at his feet, Science—the Duchesse d'Aiguillon—crouches. Above hangs a cardinal's hat, said to be that of Richelieu. The church also contains a picture, by Hesse, representing Robert de Sorbon presenting the first students to St. Louis, and a picture by Weerts, *Pour l'Humanité, pour la Patrie*.

In the place is a statue of Auguste Comte ; the house in which he died is near, 10 Rue Monsieur-le-Prince.

SQUARE DE L'ARCHEVÊCHÉ. See *Notre Dame*.

TEMPLE, SQUARE DU.—Arranged in 1857, by Alphand, on part of the vast enclosure of the knights of the Temple of Jerusalem. It is now a tastefully laid-out square containing a bronze statue of Béranger, by

Doublemard ; a bronze boy, by Schoenewerk, a bronze by Richard, and Marioton's Diogenes.

It was in the buildings of the Temple that Louis XVI. and Marie Antoinette were confined with their children in 1792, and the Temple later formed a state prison under the Directory. Only in 1808 was the Tour du Temple, "*l'Hôtel du malgré soi*," the abode of many prisoners, destroyed by an order of Napoleon I. The last buildings of the Temple came down in 1854.

TEMPLE STE. MARIE.—Rue St. Antoine. A small round church built by Mansart. The interior of the church, which is now a protestant building, barely repays a visit, though its severity, and the Elzevir bible (1669) on the communion-table are curious.

Almost opposite the church, at the foot of the Rue Tourelles, is a successful statue of Caron de Beaumarchais, by Chausade. At 28 Rue des Tourelles, in the courtyard, is the façade of the house, built for himself, by François Mansart. Ninon de Lenclos once lived in this house, and also at No. 56 in the same street.

THÉÂTRE-FRANÇAIS.—In the place du Théâtre-Français stands the Comédie-Française, originally built in 1786-90, by the architect Louis, and enlarged in 1864 by Chabrol. In March 1900 it was almost entirely destroyed by fire, and rebuilt by J. Gaudet. Only in 1799 did it receive its present name, having previously been the *Théâtre de la Rue Richelieu*, and in 1792 the *Théâtre de la République*. It was originally built for the Variétés Amusantes. It is still governed by the rules laid down for it by Napoleon in 1812.

The interior contains interesting busts and pictures, and other souvenirs of the dramatic past. In the fine foyer is Houdon's wonderful Voltaire and Dalou's Victor Hugo. Under the arcades are medallions of Victor Hugo, Molière, and Corneille.

The statue at the corner of the theatre is Alfred de

Musset, by Mercié; at the south-east corner is Bousset's bust of Larroumet.

The fountains in the Place du Théâtre Français were built by Davioud, the statues being by Moreau and Carrier-Belleuse.

TOUR EIFFEL.

*Moi je te trouve belle, o Tour, énorme doigt
Qui menace le ciel! Moi je te trouve belle!*¹

Open from 10 o'clock. Price 2 francs to mount to the second floor, and one franc extra to go to the third floor. Half-price on Sundays and fête days, not crowded. This gigantic tower, completed in 1889, was built on the plans of M. Eiffel, and is the tallest monument in the world, 984 feet. The ascent is made by lift, though it is possible to ascend by staircase. It is idle to mount the tower except on a clear, tranquil day. The absolute summit is occupied by the Marconi apparatus, which has recently succeeded in picking up a message from Canada. The first platform has a restaurant and shops.

From the second stage the view is good, but superb from the third or top story, where the views extend beyond the low hills which encircle Paris. On this third platform, enclosed in glass, the names of the places which can be seen are painted over each window. But it is better to ascend a few steps to the open platform above. The view extends for over 80 kilomètres.

Chartres Cathedral, 83 kilomètres away, is seen to the south-west, and north-west it is said that the forest of Lyons, 90 kilomètres away is visible. Of Paris itself the view is remarkable, and people who mount to scoff remain to marvel. Looking east, at the end of the Champ de Mars, is the Ecole Militaire, left, towards the river, the gilded dome of the Invalides, behind it, the dome of the Panthéon, left, the twin towers of St. Sulpice, and nearer, those of Ste.-Clotilde. Further left Notre Dame, and still further left, on the further side of the river, the dwarfed

¹ Marcel Strauss.

Montmartre, a mere pimple. Close to the river is the Grand Palais among the greenery of the Champs Elysées, right of it the Tuileries Garden and the grey Louvre. Down the river in the opposite direction the long Allée des Cygnes splits the river between the bridges of Passy and Grenelle. At the further end is a statue of Liberty, a small copy of the celebrated figure at New York. Left of this a grey patch marks the aviation ground of Issy les Moulineaux.

TOUR DE L'HORLOGE.—This tower, at the river corner of the Palais de Justice, in the Boulevard du Palais, is a thirteenth-century building, part of the palace of St. Louis, greatly restored as to the outer casing. The clock, the oldest in Paris, dates, from 1370, and was erected by German de Vic. Under Henri III. it was elaborated, and figures by Germain Pilon were added.

Partly destroyed and rebuilt in 1843-56. It is said that the bell of the tower was destroyed by order of the Commune of Paris, because it was supposed to be the bell which rung for the massacre of St. Bartholemew. Now a modern bell is erected. The bell, which probably deserves the doubtful honour of having rung the hour for the Massacre, is, however, that of St. Germain l'Auxerrois.

TOUR DE JEAN-SANS-PEUR.—20 Rue Etienne Marcel. This interesting tower, which springs from the playground of a boys' school, is the only remaining portion of the Hôtel de Bourgogne; it is an early fifteenth-century building, with a modern roof. "On the angle behind is a tourelle supported by corbels, in the ogival door is a tympanum in which is carved a plane and plumb-line, the device of John, duc de Bourgogne." On applying to the concierge it is sometimes possible to ascend the tower by the staircase which winds round the central column. The top of the column is carved to represent a pot, from which springs a stone oak and whose branches spread out

over the vaulting. From this point a smaller staircase leads to the room, traditionally used by Jean-sans-Peur. The ascent is well worth making.

TOUR SAINT-JACQUES.—The Square St.-Jacques was formed in 1854 on the site of the old church of St.-Jacques-la-Boucherie. The tower, which was spared when the church was pulled down, a fine Gothic tower, was built in 1521-22. At the summit is a statue of St. James the Greater. Pascal, who carried on experiments on the density of air from this tower, has his statue by Cavalier under its arches. There is a good view from the top.

TRIBUNAL DU COMMERCE.—1 Boulevard du Palais. Open to the public. This building, facing the Palais de Justice, built by Bailly in 1864, contains a handsome staircase and an interior court, which, viewed from the staircase, is worth a glance. On the staircase are statues of Industrial Art, Mechanical Art, Terrestrial Commerce and Maritime Commerce. The *Salle de d'Audience* has wall paintings, by Fleury, illustrating scenes from the commercial history of France.

The Tribunal of Commerce was arranged under Charles IX.; the court consists of members chosen by the merchants from among themselves, and deals with commercial and industrial cases. The court sits in a chamber on the first floor, left of the staircase.

The building is on the site of the old Church of St. Barthélemy, built in 965.

TRINITÉ, LA.—Square de la Trinité. This modern church by Ballu was built in 1863-67. The entrance is generally on the east side. The pretty holy water stoups by the principal doors are by Gumery. The chapels are all adorned with modern paintings, the third chapel in the north centre being by Barraïs. On one of the columns of the nave is a tablet recalling the fact that during the siege of Paris this church formed a temporary hospital.

TROCADÉRO, PALAIS DU.—Musée de Sculpture Comparée, open from the 1st of May to the 30th of September from 11 to 5, from the 1st of October to the 30th of April from 11 to 4. Closed on Mondays. Catalogue (1910) 1 franc 50 cents. Library open 11 to 4, closed Sundays and Mondays.

Musée d'Ethnographie open Sundays, Tuesdays, and Thursdays from 12 to 5 from the 1st of May to the 30th of September, and from 12 to 4 from the 1st of October to the 30th of April. Closed on Mondays.

The Musée Indo-Chinois, open 11 to 4 or 5, is closed on Mondays.

This ungainly building was built for the Universal Exhibition of 1878 by MM. Davioud et Bourdais. It is splendidly placed on rising ground on the right bank of the Seine, and looks across its own attractive gardens to the Champ du Mars. Above the central structure, which contains a fine concert hall, is poised Mercié's statue of Fame. The palace is named after the Trocadéro Port, taken from the Spanish in 1823.

In the delightful garden is the cascade designed by Pierre de Belvoys, at the head of which is Cain's Bear, and figures of Air by Thomas, and Water by Cavelier. At the foot of the cascade is a basin surrounded by fine bronzes: a rhinoceros by Jacquemart, a bull by Cain, an elephant by Frémiet, and a horse by Rouillard. The municipal aquarium in this garden is open free from 10 to 4. Closed on Mondays.

In the eastern or *Orientale* wing is the important *Musée de Sculpture Comparée*, begun on the suggestion of Viollet-le-Duc, which contains a collection of casts of great interest, illustrating the growth of sculpture, especially as applied to buildings in France, and to a lesser degree in other countries. The entrance is in the vestibule, east of the central structure. The earliest French examples are from buildings of the twelfth century. The Library at the end of this gallery, not rich in books, contains a valuable collection of architectural drawings and photographs, over 50,000, also original drawings by Viollet-Le-Duc.

The western, or *Occidentale* wing, on the farther side of the central building—a passage leads round this last, on the side nearest the river—contains further casts.

The last section of this Occidental gallery, reached by an exterior door at the farther end, contains the MUSÉE-INDO-CHINOIS, in which there is a collection of casts and other objects from the monuments of the Khmers, the original inhabitants of Cambodia.

The good collections of the MUSÉE D'ETHNOGRAPHIE are entered from the vestibule east of the central block. The room left of the head of the staircase is filled with interesting African exhibits, the most important objects being placed in cases in the centre of the room, extending from window to window.

A staircase in this room leads to an upper room containing exhibits from Oceania.

Returning to the head of the staircase the door on the right leads to a gallery devoted to objects from South America.

The vestibule at the head of the stairs beyond this gallery contains, jewellery, toys, clothes, and other objects from Greece, Bulgaria, Bosnia, Russia, Hungary, Iceland, Sweden, Germany, and Albania.

The room on the farther side of this vestibule has a delightful collection of objects from the departments of France, jewellery, toys, clothes, china, tools, decorative iron-work. Costume is illustrated by dressed groups placed in appropriate surroundings; everything touching the vanishing life of the provinces is shown. Descending by the staircase the ground floor is occupied by an Eskimo hut with model occupants, groups of workers in the bronze and stone ages, and other exhibits.

TUILERIES, JARDIN DES.—The Jardin des Tuileries, designed by Le Nôtre in 1665, extends from the Place de la Concorde to the beginning of the Louvre. Previously the ground was occupied by a "*plaine aride et dénudée, où l'on entretenait des bêtes sauvages pour le plaisir de sa*

Majesté," and then, under Catherine de Médicis, a garden in which was the grotto made by Bernard Palissy.

The present rather formal garden, in which a band plays in summer on Tuesdays, Thursdays and Sundays from 3 to 5, is open until 10 P.M.

The celebrated bird charmer, one of the few disappointing things in Paris, is often at the east end. The garden lies between raised terraces, that on the side of the Rue de Rivoli is the Terrace des Feuillants, which has at its west end the building of the Jeu de Paume, that on the side of the river is the Terrace du Bord de l'Eau, at the end of which is the building of the Orangery. Close to the Orangery is Barye's group of a lion and a serpent, but most of the sculpture placed in this garden is nearer the east end. The marble semi-circular seats near the centre of the garden, in sunken spaces, were erected by Robespierre for the elders to sit and watch the civic games. Near the basin at the east end is *Le Serment de Spartacus* by Barrias, *Cincinnatus* by Foyatier, *Cassandra and Minerva* by Aimé-Millet and *Alexandre Le Grand* by Dieudonné, *Pericles* by Debay, and a *Lion* by Cain. Beyond this the Rue des Tuileries crosses the garden from the Rue des Pyramides to the Pont Royal, and in the part of the garden beyond is Mercié's fine *Quand-même?* Beyond this was the space once occupied by the Palais des Tuileries (p. 147), now part of the garden. Among the other statues are Coustou's *Atalanta*, Lepautre's *Hippomenes*, Théadon's *Apollo*, *Phidias* by Pradier, *Medea* by Gasq, and *Silence* by Legros.

TUILERIES, PALACE OF. See *Louvre, Palace of*.

VAL-DE-GRÂCE, Rue St. Jacques.—The church of the Val-de-Grâce, now forming part of the great military hospital of the Val-de-Grâce, formed in 1790, was earlier the church attached to the monastery of the Val-de-Grâce, occupied by Benedictine nuns. The church, with the monastery, was founded by Anne d'Autriche to commemorate the birth of Louis XIV., whose initials,



THE JARDIN DES TUILERIES

with those of his mother, appear on the fine pavement of the church. Louis XIV. laid the first stone of the church in 1645. This striking domed building begun by François Mansart, carried on by Jacques Lemercier was completed by Pierre de Muet, Gabriel le Duc and Duval.

The fresco in the dome, Mignard's masterpiece, represents Old and New Testament characters in adoration. The fine baldachino over the high altar is noteworthy, copied from that of St. Peter at Rome. Among the pictures is one of Anne d'Autriche by Perrin. There is a curious "Organo Fonocromico" in the nave.

In front of the church is David d'Angers' statue of Larrey. South of the hospital is the Boulevard de Port Royal with, opposite the end of the Rue St. Jacques, the picturesque buildings of La Maternité.

WALLS.—The growth of Paris has been well illustrated by the successive walls¹ which were built to take in the ever-growing city. The stockade round the village of the Parisii, surrounding the island, which is now the Cité, was followed by the Gallo-Roman wall which covered much the same line, fragments of which wall can be seen in the Carnavalet Museum.

Then the growth of Paris caused the wall called the "Wall of Philippe Auguste" to rise, begun in 1190. A wall built "with nearly 30 feet of squared stone height, and nearly 10 feet of cemented rubble between the strong side faces. Its heavy parapet was battlemented, numerous round towers bulged from its outer side, the frequent gates had stern flanking towers, and the four ends on both river banks were guarded by enormous towers, really small fortresses."² The famous Tour de Nesle, first called the Tour Hamelin, later the scene of some strange orgies under Margaret of Burgundy, was one of these. Its site is marked by a tablet on the wall of the Institut de France. Several fragments of the wall remain, an effective fragment in the Cour du Commerce, inside

¹ See History, p. 30.

² *Stones of Paris*, Martin.

a blacksmith's shop, and a fragment at 47 Rue Descartes are among them. This latter is quite striking; from the end of the hallway a narrow staircase mounts to a row of cottages actually on the top of the wall.

Employing the names of modern streets and speaking roughly, the wall may be said to have run on the left bank from the Pont des Arts, where the Tour de Nesle was, and turning S.E. touched the site of the Ecole-de-Médecine, then by the side of the Rue Soufflot south by the Rue St. Jacques, round by the Rue des Fossés-St.-Jacques, thus taking in the very important abbey of Ste. Geneviève, then by the Rue Clovis, where a fragment of it can be seen, by Rue du Cardinal-Le-Moine, Rue des Fossés St. Bernard to Pont Sully. The two chief gates being the Porte Buce and the Porte St. Jacques. The site of this last gate is marked by an inscription on 172 Rue St. Jacques. The same street is interesting as being on the line of the old Roman road leading to Orleans. Fragments of the aqueduct which passed through Arcueil (p. 294) to feed the Roman baths of the Cluny, have been found along this street.

On the right bank, beginning at the Tour Barbeau, the site of which is marked by an inscription on No. 32 Quai des Célestins, the wall went north through the Lycée Charlemagne by the Rue des Francs Bourgeois: where there are remains in the Mont-de-Piété, No. 55, in both the court called Cour de l'Horloge and that opening from No. 57 in the same street. Thence, turning west, the wall crossed the Rue St. Martin, then by the Rue du Grenier St. Lazare, crossed the Rue Montorgueil, the end of the Rue Montmartre, then touching the junction of Rue Jean Jacques Rousseau and Rue Coquillière passed near the Oratoire and touched the river opposite the Tour de Philippe Hamelin.

It can thus be seen how vastly Paris grew, and about 1356 a third wall, that of Etienne Marcel, or Charles V., was built. On the south side, where the population increased more slowly the old wall sufficed with certain fosses pushed out in advance of it, but on the northern

side of the river the wall took a great sweep. Starting near the Pont Carrousel, passing the Place du Carrousel, through the garden of the Palais Royal, by the Place des Victoires, along the Rue d'Aboukir, turning S.E. by Ste. Apolline and Rue de Meslay, and then bending again to follow, very roughly, the Boulevard du Temple, the Boulevard Filles de Calvaire, the Boulevard Beaumarchais by the Place de la Bastille and on to the river. The Bastille was indeed built first by Charles V. to protect a gate in his wall.

This wall, "an admirable example of mediæval mural masonry," was partly pulled down by Louis XIII. in 1634, and entirely demolished by Louis XIV. in 1666. Boulevards were laid out on part of the site thereof.

Under Louis XIII., about 1626, a yet further extension of the wall on the *rive droite* was necessary towards the east, to take in the quarter lying between the present Palais Royal and the Rue de Richelieu, the Grands Boulevards, and the Rue Royale and Rue de Rivoli.

In 1784 another wall was built, designed merely to assist the *fermiers généraux* in collecting the *impôts*, the wall including the new suburbs which had developed. This vanished wall, built under Louis XVI., is now marked by the line of the *boulevards extérieurs*.

In 1840 the fortifications of Paris were built, forming yet another wall, but only in 1860 were the faubourgs between these fortifications and the *boulevards extérieurs* joined to Paris for the purposes of the *octroi*.

SECTION IV

ENVIRONS OF PARIS

ARCUEIL.—A village lying about three miles south of Paris in uninteresting country. It has, however, certain points of interest, of which the chief is the aqueduct, which at the lowest point of the valley is decidedly striking. The present great aqueduct was built in 1872 to bring water to Paris from the Vanne. But at the lowest point there are several arches of the aqueduct built about 1615 by Salomon Debrosse to supply water to Marie de Médicis' new palace of the Luxembourg, and at the same point there are scanty remains of the Roman aqueduct, the three aqueducts, piled one on another.

Squeezed up against the arches on the south side is the *Château Romain*, probably a François Ier house. From the courtyard of this charming old house, above the arcade of the first floor, is seen the ruined wall which is apparently the only bit remaining of the Roman work which was built to supply the baths.

In the Rue Emile Raspail, close to the Hôtel de Ville, is a very pleasing fifteenth-century house, the Maison Carron, perhaps even a late fourteenth-century building. The church, dating from the twelfth century, much restored, has a really interesting interior. The capitals of the pillars (restored), the beautiful little arcades, the vaulting and the north aisle are all admirable. The apse at the east end was unhappily destroyed; the tower is a later addition.

The church of Bagneux is at no great distance.

BAGNEUX.—This uninteresting village, about three miles south of Paris, has a thirteenth-century church, which, though much modernized, is of some interest. At the corner of the Rue d'Arcueil is the tablet placed there to commemorate the "*gardes mobiles et combattants de la Côte d'Or morts sous Bagneux pour la défense de la patrie le 13 Octobre 1770. Leurs frères d'armes 1883.*"

BELLEVUE.—6 miles from Paris. This pleasant little town, on the wooded heights over the Seine, is a charming residential town with numerous villas. A funicular railway connects it with the Seine. From the terrace of Bellevue the view over the Seine is delightful, and it is not surprising that a good hotel, the Pavillon de Bellevue, has been placed on the terrace, to which Parisians can come. Madame de Pompadour "made" Bellevue through having a little *château* there. To descend the Seine in a steamer, to go up the funicular railway, and walk thence to Meudon, 15 minutes' walk, is a very pleasant little excursion.

DENIS, SAINT. See *Saint Denis*.

ENGHIEN-LES-BAINS.—The little modern town of Enghien, with 4000 inhabitants, lies spread along the borders of the lake of Enghien, near the forest of Montmorency, at the southern end of the lake. Sulphur springs discovered in the eighteenth century, and the gambling at the municipal casino, are the chief causes which have called Enghien-Les-Bains into existence. The country is pretty, there is boating and fishing on the lake, the eels of which are remarkably good; and having gambled a little and tried the water of the sulphur springs, the resources of Enghien are exhausted.

The Etablissement Thermal contains every modern appliance for baths from the sulphur springs, which it is claimed are like those of the Pyrenees. If in the unpleasant taste and smell lies the virtue, their healing

power must be marvellous. The water is said to be very remedial for affections of the throat, catarrh, bronchitis, and *grippe*.

Opposite these baths is the Municipal Casino, admission 1 franc. Open from April 1st to October 31st. Band from 2 to 7 and from 8.30 to 10.30. The theatre has good theatrical performances every night in the full season except on Sundays and Thursdays. On Thursdays there are fireworks on the lake. The casino also has a club for Baccarat, but *Petits Chevaux*, played very seriously, is its chief bid for popularity. The terrace by the water is sufficiently pleasant.

GERMAIN, SAINT. See *Saint Germain*.

MAISONS-LAFITTE.—This attractive town, eleven miles from Paris, with a population of 6800 inhabitants, is chiefly interesting owing to the fine château, which is open to the public. There is also a formal park. This château was built by François Mansart, whose architectural masterpiece it is supposed to be, between 1642 and 1651 for René de Longueil, President of the French Parliament. It subsequently passed into the ownership of the Comte d'Artois (in 1777), and under the First Empire was sometime occupied by Maréchal Lannes. It finally fell into the hands of the banker Laffitte (1767-1844), who disposed of the grounds belonging to the estate and pulled down the servants' quarters.

GROUND FLOOR. Fine hall decorated with Ionic columns, formerly entered through the iron gates now closing the Galerie d'Apollon and the jewellery gallery in the Louvre. In the three rooms on the left seventeenth century pictures by Italian and French masters, while the third comprises also a fine chimney-piece, various historical busts, and Gobelins tapestry. Two smaller chambers include plans and pictures of the château and portraits of its owners.

On the right of the hall, after passing the staircase, which shows beautiful carvings, the two dining-rooms



THE ABBEY GATEWAY, POISSY



THE CHÂTEAU, MAISONS LAFITTE

used by the Comte d'Artois are reached. The first, the winter dining-room, contains pictures by Joseph Vanet, Baron Regnault, etc. The second, the summer dining-room, is very fine, and includes original clay busts by Houdon and Clodion—which the Comte d'Artois could not afford to have carried out in marble,—beautiful carvings above the doors, a fine mantelpiece, and its very rich ceiling.

Empire furniture, reminiscent of Maréchal Lannes' residence, is seen in the *Salle de jeu*.

FIRST FLOOR. *Grande salle de fêtes*, which has preserved some of its original seventeenth century ornamentation: mantelpiece, etc.

The royal bedroom, in the north-east wing, is principally interesting for the reason that it was occupied by Louis XIV.

The *marqueterie boudoir* is one of the prettiest rooms in the château, while the last room was the bedroom occupied by the Maréchal Lannes, which has been furnished in Empire style.

One of the illustrious guests of the Château de Maisons was Voltaire, but the chamber he occupied is not on view at present.

MALMAISON, LA.—Seven miles from Paris, near Rueil. Reached by tramway from the Porte Maillot, or by train to Rueil. Open every day except Monday from 11 to 4 in winter, and from 10 to 5 in summer. Illustrated Guide, 1 franc 25 cents.

The Château de la Malmaison, which owes its name—*mala mansio*, or *mauvais gîte*—to its precarious position during the Norman inroads, is of keen interest as it was the residence of the Empress Joséphine and the last house occupied by Napoleon in France.

In 1799 Joséphine Bonaparte bought the Malmaison, which was enlarged and rearranged by Percier and Fontaine; the gardens also were laid out with great distinction. During the Consulate the Malmaison was the centre of a brilliant circle which was maintained

until 1802 when the growing claims of state caused it to be less used, though always the Empress continued to spend large sums of money on the place she loved so well; and in 1809 it was to the Malmaison that she retired after her divorce, and there that she died in May 1814.

Her tomb is in the Church of Rueil, an ugly work by Gilet and Dubuc, with her statue by Cartellier. The tomb of Queen Hortense by Barre is also in the church.

After Napoleon reached Paris in 1815 he paid a visit to the home of the dead Joséphine, and on the 24th of June he came again to remain a few unhappy days, until the 29th of June, with the Queen Hortense: from the Malmaison he started to exile.

"Cette pauvre Joséphine! Je ne puis m'accoutumer à habiter ici sans elle. Il me semble toujours la voir sortir d'une allée, et cueillir une de ces fleurs qu'elle aimait tant . . . C'était bien la femme la plus remplie de grâce que j'ai jamais vue!" Thus Napoleon spoke of Joséphine during those last days.

After the death of Joséphine, the Malmaison passed to her son Eugène; in 1842 Queen Marie-Christine of Spain bought the property, which she sold to Napoleon III. in 1861. Afterwards it passed through the hands of several owners, before M. Daniel Osiris-Iffla bought it in 1896 to present to the nation. It has since been the object of the authorities to restore it to, and to replace the furniture of, the date of Joséphine's occupation. If at the Petit Trianon, Marie Antoinette is the central figure, here it is the brilliant personality of Joséphine which holds the stage, in spite of its tragic connection with Napoleon. The park which surrounds the Château has been reduced since the day when Joséphine planned it, but it has still some charm. On the left of the garden, near the entrance, is the small six-sided building which was the study used by Napoleon, while on the right, behind the house is the fine cedar, planted by Joséphine. The chapel built by Queen

Marie-Christina, bearing the arms of Spain, is near this great tree.

But it is the interior of the Château, itself reduced in size, which is chiefly interesting.

From the vestibule the visitor is taken to see the dining-room, the council chamber and the library on the left, rooms furnished, like the rest of the château, in furniture as far as possible that of the château as it was under Joséphine.

The dining-room has on the walls panels painted by Laffitte. On the table are decorations of extreme ugliness given to Napoleon by Charles IV. of Spain.

The council room, rearranged exactly as it was during the first Empire, contains fine furniture, the largest of the armchairs being that used by the Emperor when he presided over his councils of ministers.

The library, which formed Napoleon's study, has a ceiling decorated by Percier and Fontaine and restored by Jambon; in the decorations of the room the Gallic cock and the imperial eagle both find a place, with the names of great writers, philosophers and poets. In the centre of the room is the Emperor's writing-table with a chair, and various objects on the table, all used by him. There is also a curious piece of furniture by the celebrated cabinet-maker Biennais, used by the Emperor for his private papers.

Returning to the vestibule the visitor is shown the billiard room, the salon and the music room in the right wing.

The billiard room, also called the *Salon Vert*, has hung in it pictures of the Egyptian campaign, carried out by Rigo from the designs of Isabey. The billiard table was destroyed in 1815, when the allied troops pillaged the Malmaison.

The finely decorated salon has Joséphine's initials worked into the decoration, the pictures are by Redouté. The fine chimney-piece given to Joséphine by the pope, Pius VII., was ornamented with mosaics and bronzes, some of which disappeared in 1870. On it is placed a

bust of Napoleon, attributed to Canova. Among the furniture is Joséphine's card-table, her work-table and frame, but the furniture of the room is all noteworthy.

The music-room contains Joséphine's harp, her writing-table, the table in which she kept her jewels: these are the rooms used by Joséphine for her receptions, when so brilliant a circle was gathered round her at Malmaison.

On the first floor are the private rooms of the Emperor and Empress and of Queen Hortense. The bedchamber of the Empress, entirely arranged with the furniture used then by Joséphine, is a circular room elaborately furnished. The bed is that in which the Empress died in May 1814. The fire-screen is embroidered by Joséphine, while on the mantelpiece is a statuette of Minerva by Frey.

The whole of the château forms a valuable exhibition of furniture of the First Empire, the pieces being seen at their best in the surroundings which were natural to them.

MARLY-LE-ROI.—Sixteen miles from Paris. Originally Marly-le-Roi was celebrated for the fine château built there by Louis XIV., which was unhappily destroyed in 1793. Nothing remains of it but a few ruined walls, and the park is left, less attractive than many of the other parks near Paris. Of the wonderful fountains only the Abreuvoir is left, a huge basin now shorn of all its glory: by it stood the famous "Horses of Marly," now in the Place de la Concorde. The cascade which fell into this basin was a magnificent one. The park is entered from the top of the avenue leading up hill from the Abreuvoir. The forest of Marly is attractive. The town, a pleasant, sleepy, provincial place, contains, at the upper end, the Church of St. Vigor, built by Louis XIV. in 1688. The pulpit and the high altar with its angels came from the *Chapelle du Roi* at Versailles. In the north aisle, in the Chapel of the Virgin, is a statue which bore the homage of Louis XIV. to Notre Dame de Marly. In the north aisle

is a painting of the school of Bourgogne, painted on wood in 1516, of Christ being placed in the tomb. It was the altar-piece of the old church of Marly.

Near the church is the Villa Montmorency, in the garden of which is an amazing display of red granite sphinxes. The villa belongs to M. Victorien Sardou, the dramatist.

In the Place de la Vierge is an old, and very sacred statue of the Virgin, placed under a leafy canopy. It was of peculiar sanctity and carried in religious processions.

MEUDON.—About 6 miles from Paris. A small town, lying back from the Seine, on the side of the hill, Bas-Meudon being by the river. The Château of Meudon is used as an observatory and is not open to the public.

The terrace of Meudon is, however, well known for its magnificent view, which is in one way better than that of St. Germain, inasmuch as the foreground with the town of Meudon is prettier. The pleasantest way to reach the terrace is from Bellevue. Rabelais was curé of Meudon, and the town contains a monument to him.

The Bois de Meudon, which lies to the west of the terrace, is most picturesque, and much of it is quiet and peaceful; it is one of the best-known woods near Paris, and to walk through it is a very pleasant excursion.

MONTLHÉRY.—Twenty kilomètres from Paris. This pleasant little town of 2400 inhabitants is entirely quiet and peaceful, unspoilt by the proximity of its great neighbour. It is quite a pleasant excursion by steam tramway from Paris, through healthy pastoral country; Bourg-la-Reine once passed, the country becomes very open, large rolling chalk-fields, and then low hills and tree-covered slopes. Longjumeau, eleven miles from Paris, is passed, a sleepy country town with a church

dating from the thirteenth and fifteenth centuries; Saulx-les-Chartreux with its quaint old church, and then Montlhéry is reached.

The château is a short twenty minutes' walk from the tramway. Ascend by the Rue Luisant, the Rue des Juifs, then right by the Grande Rue, and thence, passing behind the parish church, follow the Rue de la Poterne, until an obvious track on the right is reached which leads to the château. The château is now only a ruin, it is its position on the top of the hill, and the view from the summit of the tower which make the visit so enjoyable. From the top of the tower the view of the surrounding country is magnificent. Montlhéry lies outstretched, a huddle of pink and grey roofs, while from the opposite side of the tower the view extends over the Church of Linas, so picturesquely placed among the red roofs of the village. Beyond, the view extends mile upon mile, over fold beyond fold of grey-blue distance. To the north lies Paris, easily visible on a clear day, to the east is the forest of Fontainebleau, to the west Marcoussis, to the north-east the villages of Sceaux and Fontenay-aux-Roses.

The hill on which the château stands is 138 mètres above sea level, the tower 31 mètres high, ascended by a staircase of 133 steps. Of the outer wall of the castle nothing remains, but the second wall with its fine towers leaves scanty ruins. At the foot of the principal tower have been placed some old sarcophagi from the neighbourhood of Linas, dug up in excavating for the steam-tram line. They probably date from the fourth century.

Close to the Restaurant des Ruines is *La Motte*, a mound of uncertain origin, which is variously supposed to be a tumulus, or part of a castle earlier than the present one.

One Thibaut, Seigneur of Montmorency, obtained leave from King Robert in 989 to fortify Montlhéry "*pour cause de sa situation au cœur de France*," and it is in the workers who gathered about the constructions that the first inhabitants of Montlhéry are found. The castle, finished in 1015, became of considerable importance,

owing to its position and the possibility it offered of intercepting communication between Paris, Chartres and Orleans. So important was it that Philippe Ier. spoke of it thus to his son, Louis VI., "*Mons fils, sois bien attentif à garder cette tour que m'a coûté tant de peines et de tourments, d'où sont sorties tant d'expéditions, car les vexations, la perfidie et la méchanceté de son seigneur m'ont fait vieillir avant le temps, et j'ai passé ma vie entière à me défendre contre ses fraudes et ses trahisons sans avoir pu jamais en obtenir ni paix ni trêve.*"

In 1118 the fief became the property of the king, who, mindful of the past, destroyed in part the fortifications; Louis IX. with his mother Blanche de Castile occupied the castle for a time. Montlhéry was the scene of a battle between the forces of Louis XI. and the Bourguignons, the castle was held for the king. In 1591 the castle was dismantled by order of Henri IV.

The town is not without interest. The Church of the Trinité was founded in 1149 by Louis VII. as Notre-Dame-du-Mont-Carmel, of this building nothing remains but the left aisle of the present church. Close to the church is the Hôtel-Dieu, also founded by Louis VII. The present house is modern, but a Gothic porch remains which dates from early in the thirteenth century. In the Grande-Rue is the Mairie, in the courtyard of which—apply to the concierge—are most picturesque remains of the prison built in 1550 by Olivier. The doors with their peculiar locks are remarkably primitive. At the end of this street, which leads to the village of Longpont, is the Porte de Linas, built in 1015 by Thibaut File Etoupe, rebuilt in 1587, the inhabitants having received permission to build a wall round their town in 1540, and restored during the Consulate of Bonaparte in the year VIII. of the Republic.

Close by, at the end of the Rue Christophe de Saulx, is a gate fortified under Henri III. in 1589, nothing remains of this Porte du Montare but two pillars, but the view through them is pretty. Part of the old walls remain and their line can be made out.

Longpont near Montlhéry has an interesting church founded in 1000 by Robert le Pieux. The admirable Gothic porch is the chief noteworthy feature of the church. Marcoussis also, with its church dating from the fifteenth and sixteenth centuries, is of interest. The church contains good glass.

MONTMORENCY.—Nine miles from Paris. This attractive town among the cherry orchards, two miles from Enghien, is somewhat elusive, inasmuch as it seems to have no centre. The southern part, near the church, is quite picturesque with steep streets, a "Place," and a few old houses. At the corner of the Rue de la Fontaine and the Rue au Pain is the picturesque gateway of the ancient monastery or Church of the Templars, a charming Gothic gateway. A few steps farther up the Rue au Pain is a plainer portal, Romanesque in character, from the same buildings, both are worth seeing.

The Church of St. Martin dates from the fourteenth century, but was almost entirely rebuilt in the seventeenth century and is not of great interest. It contains a monument by Oleszezynski to the Polish generals Kniaziewicz and Niemcewicz, and on the wall is an interesting tablet relating to them.

The terrace at the west end of the church commands a charming view over generous miles of open country, a fine wide space. From the south side of the church a little path descends to the Rue du Temple, where at No. 24 there is a pleasing old house with little bas-reliefs, No. 5 has a good porch.

The Hôtel de Ville, built in 1802, stands in a delightful garden with good trees, among them a very fine cedar, and indifferent sculpture. In the building are two small rooms, devoted the one to a *Musée Rousseau*, the other to the *Musée Montmorency*. Open 2 to 4 on Saturday; during the week apply to the guardian of the garden.

The *Musée Rousseau* contains the table on which Rousseau wrote the *Nouvelle Héloïse*, cylinders arranged to enable him to have a steady light for working out-

doors by night, furniture from the *Ermitage*, his death mask, letters, photographs and memorials of him, including a bust from the monument erected to him in the grounds of the *Ermitage*.

The *Musée Montmorency* contains pedigrees of the distinguished family of Montmorency, models of local costumes, now a thing of the past, ghastly souvenirs of the Massacre of the Ligue, pictures of old Montmorency, letters and other objects relating to Grétry and Adam Mickiewicz. In the corridor is a bust of the Père Cotte, curé of Montmorency from 1740 to 1815, and busts of Diderot and Rousseau.

A history of the Commune of Montmorency, with notes on Rousseau, is sold here for 2 francs 50 centimes.

The corner of the Rue de l'Ermitage, north-east of the Hôtel de Ville, has a tablet explaining that No. 10 in the same street was the *Ermitage*, the house occupied by Rousseau in 1756, and in which he wrote the *Nouvelle Héloïse*. Grétry, the composer, lived in the same house from 1797 until his death there in 1813. The house has been, however, so much altered that little of its old self remains. Almost opposite is the Châtaigneraie, with its fine trees.

The well-known forest of Montmorency, though a thought too thoroughly tamed, is very charming, and the cherry orchards and market-gardens, pretty houses and gardens on its flanks are in the picture. To drive from the station through Andilly and Montlignon, a picturesque village with quaint houses, one in particular with a curious round tower, to the Château de la Chasse is to see some charming country. The road on the edge of the forest before reaching Andilly, with its long views, is particularly nice; the houses near the road are embowered in trees, and the whole presents a picture of well-to-do country France.

The Château de la Chasse, in the heart of the forest, has but scanty remains of the old castle which stood here, but it is picturesquely placed by a small rushy ake, among the trees. The forest is full of good

walks. The railway, *not* the tramway, from Enghien, passes through such delightful country that it is worth while to mount to the *impériale* to see it in making the journey.

POISSY.—A charming little town, or large village, on the Seine near St. Germain en Laye, which is easily reached by steam-tram. It is the birthplace of St. Louis.

The beautiful church, a building of the Transitional period, Notre Dame de Poissy, is well worth seeing, though the fine interior has been rather too recently restored. In the ambulatory is the Chapel of St. Louis, in which is kept the font in which he was baptized. In the south aisle, over the sacristy door, is a kneeling figure dating from 1533. Many of the capitals are well carved. In the baptistry, at the west end of the north aisle, is a sixteenth-century Holy Sepulchre, also a curious monument setting forth the history of one who was "*deux fois vivante deux fois morte*," a remarkable event of 1630. In the south aisle also is a curious holy water stoup and a column by the door.

The fine double porch at the west end of the church is very unusual, adorned with most untheological cupids.

In the "Place" at the west end of the church is Frémiet's monument to Meissonier; and in the Avenue Meissonier, near the Place, is the fine old gateway and towers of the entrance to *l'enclos de l'Abbaye*. Pass under the archway to see the picturesque buildings on the farther side.

Le Vieux Pont, close to the railway station, commands a charming view of the Seine, and the Seine at a very delightful point where boats may be hired. A multitude of leafy islands break up the monotony of the river.

ROBINSON.—This very entertaining and entirely bourgeois place is worth visiting, to see how part of Paris amuses itself. But whether it is wise to visit it on a Thursday, a Sunday, or especially a fête day, must depend on the visitor's enthusiasm for the "people."

It is quite amusing, and easily reached from the station of Sceaux-Robinson. The great amusement is to lunch up a tree in one of the restaurants which are placed in the chestnut-groves ; and it is easy to see that people who find that climbing a ladder to lunch among the boughs of trees, and pulling up their lunch in a basket, does not accord with their dignity should eschew Robinson. The view over the valley is pretty. Leaving the station turn up the hill to the right, at the top turn to the left and reach a statue of Robinson Crusoe. The restaurant on the right has perhaps the best trees, "*le gros châtaignier*" is peculiarly pleasing for lunching in the boughs thereof. The "*Vrai arbre de Robinson*," the "*Grand Arbre*," and the "*plus vieux châtaignier*" all have their points.

SAINT CLOUD.—This charming town, the modern villas of which lie scattered up a leafy hill, forms a pleasant objective for an expedition from Paris, especially on the Sundays, generally once in every summer month, when the *Grandes Eaux* play. The pleasantest way to get to St. Cloud is by steamboat, not a route, however, to be chosen on Sunday or any holiday, because of the crowd ; another very pleasant way is by the tramway from the Porte Maillot, which follows closely the edge of the Bois de Boulogne. The railway is less interesting.

The Château of St. Cloud, destroyed in 1870, was a large building built for Louis XIV., by Hardouin-Mansart and Lepautre. The beautiful park of the château remains full of fine forest trees. Entering the park by the Grand Avenue, which extends along near the river from the Place d'Armes, the foot of the Grande Cascade is soon reached. Beyond it is the group of statuary which adorned the old Palace of Industry in the Champs Elysées, brought here in 1900. The central group represents France crowning Art and Industry, and is by Elias Robert, the two smaller groups are by Diebolt.

The Grande Cascade is best seen from higher up the hill, at the foot of the last stage, where the delightful detail can be studied. Unlike Versailles the playing of

the *Grandes Eaux* draws no crowd, they may, therefore, be seen in comfort, and are certainly very beautiful during the hour they play. Hardouin-Mansart and Lepautre are the designers of this wonderful cascade.

Turn left along the path at the foot of the upper stage of the Grande Cascade, away from the town, to see the square pool from which springs so magnificent a jet. Turn up the hill on the farther side of this pond and follow the paved track for a few yards until, after the first bend, a path bears away on the right to take the hill more abruptly. Mount this path, a few yards only, to arrive at the foot of the grassy avenue *Le Fer à Cheval*, which lies to the left.

From the top of this avenue, at the point where five avenues meet, stood the Lantern of Diogenes, built in 1800, destroyed in 1870. The view over Paris from this point, is magnificent. The *Chalet de la Lanterne*, a small café, lies in the background, and on those days when the *Grandes Eaux* play there is al fresco dancing, rather amusing to watch. Returning to the foot of the *Fer à Cheval*, the Lodge, the Bassin du *Fer à Cheval* and the terraces which led up to the château are seen, and among the trees, on the side farthest from the river, is the Bassin Saint-Jean which also throws a splendid jet in the air. But on the days of the *Grandes Eaux* all these fountains are at play.

At the head of these terraces stood the château, behind it lay the fine Allée de Marne, still decorated with vases. On the hill behind lies the old garden of the Trocadéro, generally very quiet and restful with shady paths. The Terrasse du Trocadéro, in front of this garden, commands a superb view over the Bois to Paris.

From the Place d'Armes the Avenue du Palais leads more directly to the site of the château and the upper park, avoiding the fountains. The walks in the park are most agreeable, it extends along near the Seine to Sèvres, by the Porcelain manufactory.

From the Place d'Armes the Rue Dailly, where a market is held on Thursdays and Sundays in the morning, the

Rue docteur Desfossez on the left, and then the Rue de l'Eglise lead to the modern church.

SAINT DENIS.—Visitors are shown round the choir and tombs about every half-hour from ten to dusk. The visit is not a satisfactory one, and people really interested in the building should apply to the Ministry of Fine Arts, Paris, for leave to view the church at leisure, apply by letter enclosing stamp, and express a serious interest in architecture. *La Basilique de Saint Denis*, by M. l'Abbé Ferdinand, 50 centimes, is on sale, also *St. Denis*, by Paul Vitry and Gaston Brière.

The town of St. Denis, about six miles from Paris, holds little to attract the visitors' attention; it is the Basilica of Saint Denis, "the true Westminster Abbey of Paris," which is important. It is not, however, only or even chiefly, because it is a mausoleum of the French kings that St. Denis is so striking: it is important also, as being the oldest church of any size nearer Paris, older than Notre Dame, and as being of great religious importance as the burial-place of St. Denis. St. Denis, Bishop of Paris, suffered martyrdom at the end of the third century; and, after his head was cut off, took it in his arms and walked from his place of martyrdom on Montmartre to the site of the church of St. Denis, showing clearly that this was to be his chosen place of burial. Naturally there are people who dispute the truth of this pleasing legend, but there are people to dispute everything. There is even one theory which attributes the legend to a survival of "the Dionysiac festival and sacrifice of the vine-growers round Paris—Denis = Dionysius = Dionysus."

One named Catulle, a convert to Christianity, buried St. Denis in this chosen spot, with his companions, Rustique, a priest, and Eleuthère, and built a tiny chapel. Ste. Geneviève built a more important chapel, and 120 years later a yet larger building was erected. Dagobert I. in 630 built a basilica and endowed a Benedictine monastery, and was himself buried near the saint. The abbey grew rapidly in importance, and the church was

again partially rebuilt under Charlemagne and rededicated in 775. The inroads of the Normans placed only a temporary check on the growing importance of the monastery, and in the beginning of the twelfth century the Abbé Suger conceived the idea that yet again the church must be rebuilt, in a manner fitting the importance of the saint's tomb and the monastery.

In 1121 the west end of the church was begun and, with the apse, is the earliest part of the church, the older church of Charlemagne being temporarily left standing between them. Suger, in spite of his prayers, was not allowed to live long enough to see the two ends of his church united. It was under the Abbé Eudes de Clément, during the reign of St. Louis, that Pierre de Montereau completed the apse and built the choir, nave, and transept. The building is, therefore, in part Romanesque passing into Gothic, part fine early Gothic. St. Louis placed in the basilica the ashes of his predecessors and rebuilt the already existing tombs, and it became customary for the French kings to be laid here in tombs, many of which are of great beauty.

Thus the church was held in great honour ; and Louis VI. took the *oriflamme*, or standard of St. Denis, for a royal banner, carried in war when the king took the field in person, when its presence in the battle was a signal for the cry, *Montjoie et Saint Denis*. Here also Jeanne d'Arc offered her armour, and a trophy taken from the English, as a votive offering. In the Revolution the church suffered enormously ; the tombs of the martyrs and of the kings were opened in 1793, and the contents flung into a great trench, the actual tombs being destroyed and sent to Paris to the Ecole des Beaux-Arts whence, however, they were restored at the Restoration, with various tombs which did not belong to St. Denis ; and under Louis XVIII., in 1817, the poor bones were taken from the trench and placed in the crypt. In 1847 the work of restoration began under Viollet-le-Duc to finish only in 1879.

Of the exterior of the basilica the west end was built in



TOMB OF HENRI II AND CATHERINE DE MÉDICIS
In the Church of St. Denis



THE GRANDE CASCADE, ST. CLOUD

the time of Abbot Suger about 1140; one of the towers was struck by lightning in 1837, and had to be taken down in 1846. The battlements are not part of the original design, having been erected for defence during the English wars in the fourteenth century. "The tower arches are round and Romanesque. The upper ones show in many cases an incipient Gothic tendency," the façade being of the transitional period between Romanesque and Gothic.

The three round-headed doorways are full of interesting detail. The central doorway represents the Last Judgment, the carving of the tympanum has been much restored. One of the figures leaving the tomb, the suppliant figure in the Benedictine costume, is intended for the wise Abbot Suger. In the centre is a seated Christ, surrounded by angels with the crown of thorns and the nails of the Passion, the Virgin, and the Apostles. Right and left of the door are carved the Wise and Foolish Virgins; Paradise and Hell, the twenty-four patriarchs of the Apocalypse, and at the summit the Trinity, are all presented.

The south door has on each side interesting little scenes to illustrate the months, among them January with two faces, the one old for the dead year, the other young for the coming spring. In the tympanum is St. Denis receiving the Sacrament from Our Lord. He is also represented walking with his head in his hand, followed by his two companions. The north door has a zodiac carved on the sides of the door, in the tympanum, St. Denis and his companions on their way to execution.

The south side of the basilica is enclosed by the building of the school for daughters of Chevaliers de la Légion d'Honneur, but the north side, with the "decorated flamboyant architecture of the chapels of the north aisle," later work, and the "peculiar radiating chapels around the apse, which form a characteristic feature of the Romanesque style," is well worth examination. The total length of the church is 108 mètres.

The interior has at the west end a vestibule or Narthex of the same period as the façade. The nave is remark-

able for its great height and the "unusual extent to which the triforium and clerestory project above the noble vaulting of the aisles." This nave and transept, with the choir, are the work of Pierre de Montereau, whose work can be studied also at the Arts et Métiers in Paris, and are an example of pure early Gothic. The windows in this part of the church are modern, those in the transept have figures in the dress of the reign of Louis Philippe.

The raised choir, below which is the crypt which contains the saint's bones, and transept, are separated from the rest of the church by a barrier, beyond which the visitor can only pass with a guide or a special permission. It will be noticed in many of these tombs that the tomb of husband and wife bear the same date, it having been the custom, when the wife survived her husband, to place their two effigies, in spite of her being alive.

The chapel left of the entrance to the enclosed part contains the tombs of Charles de Valois, killed at the battle of Crécy, and his wife, Marie d'Espagne, statues brought from the church of the Jacobins in Paris. Passing through the barrier into what was the old Chapelle de la Trinité there are, among others, the tombs of Catherine de Courtenay, wife of Charles, Comte de Valois, who died in 1252, behind her tomb are those of Louis de France, Comte d'Évreux, died in 1319, Marguerite d'Artois his wife, who died in 1311, and Clémence de Hongrie, wife of Louis X., who died in 1328. By the pillar is a statue of Marie de Bourbon, daughter of Pierre Ier who died in 1402. Behind this are the tombs of Blanche d'Évreux, wife of Philippe VI., who died in 1398, Jeanne de France their daughter, who died in 1371, and Charles de France, Comte de Valois, died 1325. In the third row is the tomb of Charles d'Anjou, King of Sicily and Jerusalem, who died in 1285; his statue dates from 1326. Behind his tomb is that of Louis and Philippe, grandsons of Saint Louis, and the tomb of Blanche de France, daughter of St. Louis. In the fourth row is the tomb of Philippe de France, son of Louis VIII.; behind his tomb that of Louis de France, son of St. Louis. The pillar on the right is to the memory

of Cardinal Louis de Bourbon, the Abbé of St. Denis, who died in 1557; it is the work of Jacques Valleroy. On the left is the beautiful tomb of Louis XII., who died in 1515, and his wife, Anne de Bretagne, carried out in 1516-32 by Antoine and Jean Juste, and Juste de Juste. At the four corners are placed the four Cardinal Virtues, in the arcades, the Apostles. The bas-reliefs represent the battle of Agnadel and the entry of the French into Milan. Behind is a column built for the heart of François II., for, by a pleasing arrangement of separating the body, the French kings were enabled to be buried in more than one place, and to be glorified by more than one tomb. The tomb was executed by Jean Leroux and Giovanni della Robbia.

Beyond is the magnificent tomb of Henri II., and Catherine de Médicis, the work of Germain Pilon, Ponce Jacquiau, Frémyn Roussel, and Laurent Regnaudin, working under the direction of Pierre Lescot. The four cardinal virtues occupy the corners, while the bas-reliefs represent Faith, Hope, Charity, and Religion. This tomb, like that of Louis XII., shows the sovereigns both living and dead. On the right is the tomb of Constance d'Arles and her husband, Robert le Pieux, who died in 1031; Henri I., who died in 1060. Behind this tomb that of Louis V., Constance de Castille, wife of Louis VII., and Philippe, son of Louis VI., Ermentrude, wife of Charles II., and Carloman, son of Pépin-le-Bref, these tombs on the right being commemoration effigies erected in the reign of St. Louis.

Mounting the steps to the ambulatory, on the right, looking down, are the tombs of Childebert I. and Clovis I., on the left the tombs of Jean II. and Philippe VI., both tombs the work of André Beauneveu; Jeanne d'Evreux, and Blanche de France. On the further side of the choir is the tomb of Dagobert I., who died in 638, which the visitor, without a special permit, can only see from this side. It is a tomb of the thirteenth century and represents in the three stages Dagobert on his death-bed, Dagobert receiving the consolations of religion from St.

Owen, Dagobert dead in Charon's boat, St. Denis, St. Martin, and St. Maurice disputing with demons for Dagobert's soul, and the victorious saints bearing away the soul of Dagobert. Right and left are statues of Nanthilde, wife of Dagobert, and Clovis II. his son, this last much restored.

At the head of the steps on the right there is the tomb of Robert d'Artois, Comte Palatin de Bourgogne, who died in 1317. The statue, executed in 1318, is by Jean Pépin de Huy. On the left is another tomb of Henri II. and Catherine de Médicis.

Passing round the ambulatory, the third chapel, that of *Tous les Saints*, contains beautiful glass, as old as the stonework, dating therefore from Abbé Suger. The fourth chapel, that of St. Philippe, has glass of the same period, like that of the Chapelle de la Vierge. In this last chapel in the little scene of the Visitation, at the feet of the Virgin is a figure in Benedictine clothing, and the words SUGERIUS ABBAS.

By the altar is hung a reconstruction of the *oriflamme*. Before describing the steps to leave the ambulatory notice the interesting tomb of Frédégonde, wife of Childeric I., died 597, a work of the eleventh century for the church of Saint Germain-des-Prés, fine work in a mosaic of marble and copper. The treasury, once celebrated for its rich contents and entered from the ambulatory, contains little of interest, a copy of the so-called chair of Dagobert, the original of which is the Bibliothèque Nationale, a fine copper altar-piece of the twelfth century, and plate which was used on special historical occasions are among the contents.

Descending the steps from the ambulatory there is on the right the tomb of Dagobert I., mentioned above.

The crypt is reached from the foot of the steps of the ambulatory. The central part of the crypt is believed to be part of the church previous to that of Suger. The carved pillars of the capitals represent Biblical scenes. In the windows are fragments of ancient glass. In this crypt are deposited the bones of the kings whose tombs

were rifled during the Revolution, and in the central part are placed the bones of Louis XVI., Marie Antoinette, Louis XVIII., and others. The tombs in the chapels of the crypt are of less interest.

Returning to the foot of the ambulatory steps to continue examining the tombs, there are the tombs of Berthe, wife of Pépin le Bref, who died in 783; of Pépin le Bref, who died in 768; Carloman, Louis III., Isabelle of Aragon, wife of Philippe III., who died in 1271; Philippe III., whose statue, erected in 1298-1307, is by Pierre de Chelles, and Jean d'Arras and Philippe IV., whose statue was erected 1327-29; Clovis II., who died in 656, and Charles Martel, who died in 741. Most of the tombs are of the time of St. Louis. The other tombs in this transept are that of Louis de Sancerre, Connétable de France, who died in 1402; Jeanne de Bourbon, wife of Charles V.; Charles V., whose statue was erected in 1364 by André Beauneveu; Bertrand du Guesclin, Connétable de France, who died in 1380, and whose statue is by Thomas Privé and Robert Loisel, 1389-97; Renée d'Orléans de Longueville, who died in 1515, a magnificent tomb from the church of the Célestins at Paris. Against the wall is a statue of Béatrice de Bourbon, Queen of Bohemia, who died in 1383. Beyond this is the splendid Renaissance tomb of François Ier and Claude de France his wife.

The fine tomb was executed in 1548-70 under the referendum of Philibert de l'Orme, by Pierre Bontemps, François Marchand, Ambrose Perret, Jacques Chanterel, Germain Pilon and Ponce Jacquiau. On the top are placed kneeling figures of this king and queen with their three children.

The bas-reliefs represent the battles of Cerisole and Marignano. Beyond is the urn containing the heart of François Ier carved in 1556 by Pierre Bontemps and brought hither from the Abbey of Hautes-Bruyères; the tomb of Charles d'Evreux, Comte d'Etampes, who died in 1336, Philippe Comte de Verlus, who died in 1420, and Louis d'Orleans, Valentin de Milan, and Charles, Duc d'Orléans. In the enclosed choir is a bust of Henri III.,

by Jehan Pagent, tombs of Louis X., Jean I., a charming baby, and Jeanne of France. The beautiful choir stalls are in admirable sixteenth-century wood carving, with inlaid woodwork pictures over each stall.

The town of St. Denis is of no interest.

ST. GERMAIN-EN-LAYE.—Twelve miles from Paris. The château is open to the public on Sunday from 10-4, and from April 1st to 30th September from 11 to 5 on Tuesdays and Thursdays, from 1st October until 31st March, only from 11 to 4 on Tuesdays and Thursdays. Catalogue, illustrated and helpful, 1 franc 50 centimes.

St. Germain-en-Laye is a quiet town of 17,000 inhabitants; its château, park, forest, and, above all terrace, make it rank high among the places to be seen.

The park of St. Germain, partly formal and partly laid out in the English style, is distinctly attractive, and beyond it stretches the great forest of St. Germain containing about 11,000 acres. A rather dull road leads through the forest to *Les Loges*, an immense school for daughters of officers of the Légion d'Honneur, built by Napoleon, but the side roads are far pleasanter. In the forest are various special trees, the chestnut, called that of François Ier, the tree known as *La Vierge aux Anglais*, from the figure of a virgin placed there amid wreaths and other offerings, the *Chêne de Sainte-Anne*, also adorned with ex-votos, are among them. The forest is, especially in spring, entirely delightful.

The terrace, from which there is a most superb view over the Seine to Paris, is only a few moments' walk from the station. Below the terrace lies the village of Le Pecq, beyond it the Seine, and away in the distance is Paris, on the left rising Montmartre and the Sacré Cœur, on the right the Eiffel Tower, partly hidden by Mont Valérien. Nothing can be said which is too good for this view. At the near end is the Hôtel Pavillon Henri IV., part of the house dates from his reign, having been built by him. To drive early in May, while

the nightingales yet sing by day, along this great terrace, which borders the park, one and a half miles long, to the Château du Val, a seventeenth-century house, and to return by the Route de la Carrière, telling the driver to go by the smaller forest roads, is to compress into an hour a most delightful drive. The park and gardens of the Château du Val are shown on Tuesday afternoon, but without this the drive is notable.

The Château of St. Germain-en-Laye, close to the station, is a fine example of the French Renaissance, dating from about 1530. It has been, however, so magnificently restored that all the charm of the building seems to have evaporated. The influence of Italian architecture is very visible, especially in the design of the roof. The donjon dates from the reign of Charles V., and the beautiful Gothic chapel from the reign of St. Louis, having been built in 1282. The keystones of the arches have carved heads believed to represent St. Louis and his family. The chapel now forms part of the museum, and contains Christian sarcophagi, dating from 300 to 700.

A castle was built on this site by Louis le Gros, but was destroyed during the English wars. Of the château built by Charles V., the donjon is the only remaining part. James the Second, King of England, was granted the use of the castle in which he died; his monument is in the church.

The château is now devoted to the purposes of a museum of objects chiefly illustrating prehistoric archæology, but carried through to the Carlovingian period. It is one of the finest collections of its kind in the world.

To see the collections in their proper order it is necessary to mount to the first floor and enter the room on the right.

SALLE I. contains objects found in Gaul and belonging to a period before the use of metals, objects belonging to the paleolithic period. On the left wall are interesting drawings on stone and bone. Specimens of bones belong-

ing to animals found in the quaternary deposits, specimens found in homes of the cave man. Case 13 contains skulls of prehistoric man found in Java, Neanderthal, and the Dordogne, with the skull of a chimpanzee for purposes of comparison.

SALLE II. Objects of the Neolithic or polished stone age found in Gaul, maps of Gaul illustrative of that age, models of dolmens, specimens of stone weapons, case of stones used in the manufacture of weapons. Near the fire-place, fine case of pottery found in dolmens, weapons, etc.

SALLE III. Gaul before the use of metal, megalithic monuments. Centre, model of the celebrated dolmen of Ga'vrinis in the gulf of Morbihan, casts of inscriptions found on it are placed on the wall.

The SALLE DES FÊTES beyond this contains collections not yet classified, and is not open to the public.

From SALLE III. a staircase ascends to the second floor to Salle IV., out of which opens the SALLE DE NUMISMATIQUE occupying a room in the oldest part of the castle, which is supposed to have been the library of Charles V. It contains the valuable collections of objects in the precious metals—Celtic, Roman, German, Gaulish. There is a good collection of Gaulish money, including two pieces struck by Vercingétorix. The collection of the Bibliothèque Nationale is, however, finer. There are also vases, weapons, and other objects of the Mérovingian period. An especially beautiful gold cup found in the camp of Cæsar at Alésia should be noticed.

SALLE IV. Objects found in Gaul belonging to a period before the use of metal during the neolithic age chiefly relating to the lake dwellings.

SALLE V. Gaulish objects from the Bronze Age. Moulds used in the making of bronze tools, bronze weapons, jewellery harness.

SALLE VI. Objects found in Gaul during the Iron Age, chiefly from places of burial under tumulus in the Rhine valley, Belgium and Auvergne. Fine casts of bronzes, and good originals, bronze ornaments and pottery.

SALLE VII. Gaulish epoch, chiefly objects from the department of the Marne, found in burial places. Brooches, knives, horse trappings in bronze.

SALLE VIII. Gaulish epoch, objects from the cemetery of Chassemy, pottery and ornaments.

SALLE IX. Gaulish epoch. Objects from the department of the Marne. *Centre*. Striking case from the tomb found at Gorge-Meillet, a tomb of the second bronze age, about 300 B.C. The objects found in the tomb are in Case 2; and the end of it, objects from the Gaulish cemetery of Nanterre.

Beyond this room is a small round room with a nice view, with wall-paintings illustrating ancient Gaul.

A door in SALLE IX. leads to SALLE X., Gaulish pottery and tomb from La Cheppe.

SALLE XI. Collection Caranda, Legacy Frederic Moreau, 1898. Good collection of Neolithic, Celtic, Roman and Gaulish objects from the department of Aisne. End wall—mosaics from the Roman village of Ancy. Fine Gallo-Roman pottery and glass, Merovingian jewellery.

SALLE JOSEPH DE BAYE. Sometimes shut. Contains Neolithic and Celtic glass from the department of the Marne.

SALLE EDOUARD PIETTE. Collection of objects illustrating the art of primitive man, a most valuable collection, chiefly of objects found near the Pyrenees.

Descending the staircase between Salles VI. and VII. to the first floor, the visitor turns left to enter Salle XIII. which with the following rooms illustrate the Roman conquest of Gaul and the Siege of Alésia.

SALLE XIII. Models relating to the conquest of Gaul by Cæsar, large relief plan of Alésia, models of his works before Avaricum and Uxellodunum, objects found at Alésia, model of a house at Bibracte, Roman and Gaulish weapons.

SALLE XIV. Pottery and statuettes of the Roman period in Gaul.

SALLE XV. Glass, bronzes and pottery of the Roman period in Gaul. Surgical instruments of the same period.

SALLE XVI. Small Gallo-Roman objects, pottery, bronze, iron.

SALLE XVII. Objects of Gallo-Roman art in bronze and silver. Fine bronze hanging lamp of which detail can be studied in a cast on the entrance wall. Very fine bronzes, and Roman silversmiths work found in Gaul. On the left a valuable ivory head found at Vienne (Isère).

SALLE XVIII. Often closed. Gallo-Roman pottery from Puy-de-Dôme, a very fine collection.

Return to the staircase, descend to the entresol, and enter the room on the right. Pass through XXI. and XX. to enter :—

SALLE XIX. Gallic mile stones from the Roman military roads.

SALLE XX. Interesting Roman and Gallic inscriptions, *ex votos*, altars.

SALLE XXI. Casts and originals illustrating Gallo-Roman mythology, dating from 30 B.C. to 300 A.D. The god, Sucellus, with his mallet, the double-headed god, the horned god, Cernunnos, and the goddess Rosmerta with the attributes of Mercury, and bas-reliefs found on the site of Notre Dame are among the objects shown.

On the farther side of the staircase are Salles XXII., XXIII., XXIV., XXV., and XXVI.

SALLE XXII. Contains bas-reliefs and inscriptions relating to the Roman legions stationed on the Rhine to defend Gaul.

SALLE XXIII. Building materials used in Gaul during the Roman occupation, mosaics.

SALLE XXIV. Types of tombs used in Gaul during the Roman occupation, both for cremation and burial. Statue-menhirs from Aveyron.

SALLE XXV. Roman monument and funeral stele, both original and reproductions.

SALLE XXVI. Monuments relating to Gallo-Roman arts and crafts. Statue of a Gaulish warrior.

Descending to the ground floor, on the left are the Salles A, B, C, D, E and T. On the right R and S.

At the foot of the staircase is a bust of Eugène Millet, who was charged with the restoration of the château.

SALLE A. Contains bas-reliefs relative to the Roman navy of Gaul, casts of reliefs from the arch at Orange, and the temple of Athena at Pergamos in Asia Minor, with Gaulish arms.

SALLE B. Casts from the Arch at Orange, showing battles between the Gauls and Romans, with trophies of Gallic arms. Mosaic, much restored, of Bellerophon killing the Chimera.

SALLE C. Casts from the funeral monument at St. Remy, with combats between Gauls and Romans. Casts of Greek and Græco-Roman statues found in Gaul.

SALLE R. Unique casts of bas-reliefs from the arch of Constantine, the figures of the warriors resemble the Gauls of that period. Cast of Greek statues of Gauls; casts of bas-reliefs with combats between Gauls and Romans.

SALLE S. Unique casts from the Arch of Constantine.

The "Place" in front of the château contains a statue of Thiers, the first President of the Third Republic, by Mercié.

The church, not of much interest, contains an elegant monument to James II. of England, who died at St. Germain.

The Hôtel de Ville contains a museum open from 10 to 4, but closed on Mondays. The entrance is in the court at the back, by a door on the left marked "concierge."

It is quite an interesting little museum containing the usual muddle of objects peculiar to small local museums. In the doorway between the museum and the library is an amazingly life-like wax mask of Cartouche, the celebrated robber of the eighteenth century. On the table opposite, clever statuettes of Voltaire and Franklin. Left wall contemporary bust of Madame Elisabeth, placed on a carved buffet, on the same wall are some Gothic wood-carving, similar to those at the Cluny. The room also contains interesting prints of the town.

On the right, in the gallery devoted to pictures, the first section on the right contains a portrait of Rousseau, left a portrait of the actor Molé. Second section, right, portrait Louis XVI., bust of Terriere by Lemoyne, portrait of a nun, a sister of Mme de Montespan, a Deposition by Lebrun. Left, two landscapes, by Lantarac, and a portrait of a girl by Mlle Ladux, finished by Greuze. Third section, right, small landscape attributed to Breughel le Velours, curious allegories of Taste and Music. The best picture in the gallery, really fine, is in the last section but one, *Le Charlatan*, by Hieronymus Bosch—1490-1525? There are also pictures by Fragonard, and by Mme Vigée Lebrun.

In the Library there are several small matters of interest, among them a letter written and signed by Louis XIII., and a curious document, signed by him, announcing the birth of Louis, which was drawn up and a blank left to insert the word son or daughter as the occasion should demand. A book containing matter relating to the defence of Louis XVI. has bound up in it a pamphlet on the subject given to Marie Antoinette. It has written on it in her handwriting "*Oportet uni mori pro populo*"—It is necessary for one man to die for the sake of the people. There are also a horoscope cast for Louis XIV., books which belonged to Mme de Maintenon, books bound for Marie Antoinette when she was the Dauphine and illuminated books in thirteenth-century bindings.

9 Rue Roger de Mézot, near the Hôtel de Ville, has a nice old doorway.

SÈVRES.—Six miles from Paris. The town of Sèvres, with 8000 inhabitants, is on the banks of the Seine, and pleasantly approached by steamboat, or by train. The MUSÉE DE LA FABRICATION DE SÈVRES is close to the station, and landing stage for the steamers.

This state manufactory was founded at Vincennes in 1740, by Charles Adam, afterwards brought to Sèvres, re-constituted in November 1876. The museum is open every day, except fête days, from 12 to 4 from the 1st October to

the 31st May, and from 12 to 5 from the 1st April to the 30th September. Very little is shown in the workshops, but what there is, is shown every day in summer, and on Mondays, Thursdays and Saturdays in winter. A *Guide Illustré du Musée Céramique*, by Georges Papillon is sold, 2 francs 50 centimes.

In front of the building is a statue of Bernard Palissy by Barraïs.

On entering the building the modern Sèvres is shown in rooms on the right, the MUSÉE DE LA FABRICATION DE SÈVRES ŒUVRES MODERNES. Pieces can be bought. On the left is the MUSÉE DE LA FABRICATION DE SÈVRES 1738-1876, ŒUVRES ANCIENNES. The last rooms of this side of the museum are full of charming Sèvres made at Vincennes in the eighteenth century.

The MUSÉE CÉRAMIQUE, on the first floor, contains a fine collection of ware, some really fine pieces. The left-hand gallery contains, on the right side, Egyptian, Greek, Roman, Celtic and Gallo-Roman ware. Facing the door fine statue of the Virgin and Child, school of Della Robbia. At the farther end of the gallery fine pottery, *fabrique de Henry Bover*, 1780.

The park of St. Cloud begins just beyond the manufactory.

TRIANON, GRAND. See *Versailles*.

TRIANON, PETIT. See *Versailles*.

VERSAILLES.—Eleven miles from Paris. Versailles, both the Trianons, and the collection of carriages, are open from 11 to 5 from the 1st September to the 31st October, from 11 to 4, from 1st November to the end of February, from 11 to 5 from 1st March to 30th April, and from 11 to 6 from 1st May to 31st August. Closed on Mondays.

Visitors who can give only one day to Versailles should visit the royal apartments, the gardens, and the two Trianons, quite ignoring the museum, since the vast size

of Versailles renders it impossible to see everything without intolerable fatigue. The value of a visit to Versailles will be enormously enhanced by reading beforehand *Versailles and the Trianons*, a translation of M. Pierre de Nolhac's book, published by Heinemann. It is especially well to take it also on any visit to Versailles. M. de Nolhac is the director of the Versailles museum.

"To express the glories of collective pomp, to afford a stage for the manœuvres of great crowds, had been the ambition of the builders of Versailles."¹ And how well they succeed is evident even to-day when the palace of a great king is given over to the unbecoming people.

Originally Versailles was a hunting-box of Louis XIII., to which Louis XIV., the real creator of Versailles, added, and made it the scene of the celebrated fêtes held there in his youth. But the growing power and the growing ambition of this king made a larger stage necessary, and to the architect Le Vau the task of yet further enlarging the palace was intrusted. He built the three façades on the garden enclosing the château of Louis XIII., and with him were associated the chief artists and sculptors of the day, under Le Brun, while in the garden the skill of Le Nôtre was laying out the wonderful gardens which lie outstretched in front of the château. Versailles is remarkable as being a building brought into being almost for the glorification of one man, painters and sculptors vied with each other to produce in paint and stone cunning allusions to the *Roi Soleil*; and though there are remains of the Versailles of Louis XIII. it is Louis the XIV. whose brain conceived and carried out the idea of this great palace, which was to give him the space and opportunity for pomp and ceremony which he required. If the greatest artists of the day worked on the palace the guiding mind was that of their master; if it was a "movement of pride" which caused Louis XIV. to build himself a palace which should be unique, brilliantly he carried out his conception, this "masterpiece of the art of the monarchy."

¹ *Architects of the Eighteenth Century*, by Lady Dilke.

In 1676 Mansart took up the work of Le Vau, and it is to him that the Grande Galerie, and the two immense wings and other buildings are due, which prepared Versailles for the court and government to be installed there in 1682. "Every part of the Palace and the gardens was destroyed in its turn, but only to be restored in a more beautiful form in accordance with the master's dream, ever growing more ambitious."¹ After the death of Louis XIV., at Versailles the only addition of importance was the Opera Hall, but the interior was greatly altered during the eighteenth century, and two wings were built on the side farther from the gardens, which detract from the approach. "Versailles ceased to exist as a living work of art in the year 1789."

To Louis Philippe was due the idea of making Versailles a museum, or rather picture gallery, "to all the glories of France"; which led unhappily to the irreparable loss and destruction of much that was beautiful in the interior of the palace; now, however, every attempt is being made to restore and preserve. After the Franco-German war, as under Louis XIV., Versailles was the seat of the government, and the palace is still used for the Houses of Parliament on the occasion of electing a new President of the Republic.

THE PALACE.—Approaching the Palace from the Place d'Armes, in front of the palace, the two buildings right and left will be noticed. Now used as barracks, these buildings, built by Mansart, were the grand stable on the left and the little stable on the right. Over 2500 horses were housed in these stables.

The gateway, which bears the emblems of Louis XIV., a lyre and sun, so often repeated in the decoration of his palace; and the stone Victories of the guard-houses are by Marsy and Girardon; the lion of Spain and the eagle of the Empire, at their feet, symbolize the victories of Louis XIV. before he took up his residence here. On each side of the great court are heavy wings; the one on the right was

¹ *Versailles*, by Pierre de Nolhac.

built by Gabriel under Louis XV., when a total remodelling of the palace was planned, happily stopped by the Revolution; the corresponding wing was added under Napoleon I. The great stone statues of celebrated Frenchmen, and the statue of Louis XIV., were added under Louis Philippe. These wings are justly thought to take away the proportions of the palace on this side.

Behind the statue of Louis XIV. is the Cour Royale, beyond which is the charming Cour de Marbre. This little court formed part of the palace of Louis XIII. The statues on the balustrades of the roof are by great sculptors of that day and represent the four quarters of the globe, and the chief virtues of a king. The clock is supported by figures of Mars and Hercules, by Marsy and Girardon. The central façade was rebuilt under Louis XIV. whose room is beneath the raised part, the other façades are as they were under Louis XIII.

Entering the palace on the left of the Cour Royale, the visitor is faced by Warin's bust of Louis XIV. On the left, are the rooms of the Dauphin and the Dauphine, containing portraits of the eighteenth century, but disregard their rooms and mount the staircase to the first floor. This, the Queen's Staircase, built by Mansart in 1681, is adorned with wholly delightful groups in gilded lead and tin. From the head of this staircase, which gave access to the king and queen's rooms, turn to the right to enter the HALL OF THE QUEEN'S GUARDS, built at the same time as the staircase. The ceiling of this splendid room is by Noël Coypel. Among the pictures is one by Santerre of the Duchesse de Bourgogne, there is also a bust of Marie Antoinette by Leconte. By this bust is the door near which the Queen's Guards were wounded when the palace was invaded by the mob on 6th October 1789, the day on which Louis XVI. and Marie Antoinette were forced to return to Paris with the insurgents. Over the fireplace is a picture of the family of the Grand-Dauphin, by Delutel; opposite the bust of Marie Antoinette is Girardon's *L'Hiver*.

By the door left of the fireplace enter the next

room, the queen's anteroom, where the king and queen dined *au grand couvert*—in public. The ceiling is by Vignon.

The third or *west room* was the queen's reception room, where she gave audience. The Gobelin tapestry, which has scenes from the life of Louis XIV., is that which hung in the rooms when the queen occupied them; by degrees these original tapestries are being rehung in the principal rooms of the palace. The ceiling has a painting of Mercury as the God of the Arts and Sciences.

The next room, the QUEEN'S BEDROOM, "is an admirable specimen and type of the decorative art of Louis XV.'s day." The friezes, by Natoire and De Troy, represent "Youth and Virtue presenting two princesses to France," Louis XV.'s daughters, and "Glory taking possession of the children of France." The wood carvings are by Jacques Verbercht, 1738. The ceiling by Boucher represents the four chief virtues of queens—Fidelity, Charity, Prudence and Generosity. The eagles at the corners were added for the eagle of Austria when the Dauphine, Marie Antoinette, took possession of the room which was always occupied by the queens of France, or the Dauphine. Marie Leczinska by Nattier, and Marie Antoinette by Mme Vigée-Lebrun are hung in this room.

It was by a small door in this room that Marie Antoinette escaped to the king's rooms when the mob invaded the palace.

From the window there is a view of part of Le Nôtre's garden, beyond it the Orangery designed by Mansart, and then the water called the Pièce des Suisses.

From this room can be entered—attendant unlocks the door—the small rooms built for the Duchesse de Bourgogne, and rearranged for Marie Antoinette. The first room, the *méridienne*, contains very beautiful carving, and a fine bust of the Grand Dauphin. The second room is the *Queen's Library*; the third room, another small library, contains the casket given with a layette by the city of Paris for the Dauphin, the son of Marie Antoinette. The *Cabinet de la Reine*, hung with Beauvais tapestry and

containing a bust of Marie Antoinette in Sèvres ware after Pajou, was this queen's favourite room.

The *SALLE DE BAIN* and the little *SALON JAUNE* are less interesting, as unhappily their contents are at Fontainebleau.

From these small rooms return to the queen's bedroom and enter the *SALON DE LA PAIX*, which, with the *Galerie des Glaces* and the *Salon de la Guerre* were built by Mansart. The paintings were by Charles Le Brun and his pupils, 1679-84. The paintings of this room, and the fine bronze trophies on the walls are devoted to peace. Over the mantelpiece is a picture by Lemoyne of Louis XV., giving peace to France. In this room concerts were given and it was Marie Antoinette's card room. It now contains busts of Roman Emperors.

Beyond it is the immense *GALERIE DES GLACES*, 73 mètres long, 10½ wide. The decorations of this magnificent gallery are most remarkable; the ceiling, by Le Brun, represents triumphs of the reign of Louis XIV., the king is conspicuous in his golden armour and brown peruke. "The lasting charm of the whole effect is secured by the absolute harmony of the decorative scheme, than which it is impossible to imagine anything richer."¹ Under Louis XIV. furniture of chased silver and enamel, crystal and silver chandeliers, curtains of white damask and carpets from the Savonnerie made the gallery a room of unparalleled magnificence. The view of the gardens from this gallery is superb, below the windows lie the basins of the *Parterre d'Eau*, and in the distance the *Grand Canal*. Opposite the windows a door leads to the *Royal Apartments*, not always open, apply to the guardian.

The first room is the *ŒIL-DE BŒUF*, built in 1701. The frieze by Hardy and Van Clève is of great delicacy, and fulfilled Louis XIV.'s wish "to put childhood everywhere." Among the pictures is Nocret's picture of the family of Louis XIV., on the mantelpiece is Coyzevox's bust of Louis XIV. The room on the right leads to the *SALON DE BASSANO*.

¹ *Versailles*, by M. Pierre de Nolhac.



LE PETIT TRIANON AT VERSAILLES



THE BEDROOM OF LOUIS XIV AT VERSAILLES

The door opposite the entrance leads to an antechamber where the king took his meals in semi-public, when he wished to take them in his own rooms, and where he received petitions.

Beyond this antechamber is the HALL OF THE KING'S GUARDS which opens on the head of the queen's staircase. These rooms which form part of the museum, are hung with pictures by Van der Meulen, Parrocel, Pietro da Cortona, and other artists.

Returning to the Œil-de-Bœuf and turning right enter the KING'S BEDROOM, "the central point of the Palace, and in some respects the central point of the French monarchy," the room in which Louis XIV. died. The decorations are almost the same as then, the furniture if not the same, is of the same period. The wax bust of Louis XIV. is by Benoit, that of the Duchesse de Bourgogne by Coyzevox. Both Louis XV. and Louis XVI. afterwards occupied this room, from the balcony of which Louis XVI. and Marie Antoinette showed themselves to the insurgents, before their departure to Paris escorted by the mob.

Beyond is the KING'S CABINET, arranged by Louis XV. in 1755. The wood-carvings are by Rousseau and represent the attributes of royalty. This room formed the council chamber, and here the kings worked with their ministers, and gave special audiences.

The private apartments on the right of this room, not always shown—apply to a guardian—were built for Louis XV. The first was a bedroom he sometimes occupied and in which he died, it was also sometimes used by Louis XVI., and it was in this room that the royal family gathered when the mob threatened the palace.

The next room is the SALON DE LA PENDULE in which is the famous clock adorned with bronzes by Caffieri. The wood-work of the room is by Verbercht. There is also a bust of Louis the XV. as a child, by Coyzevox, and two tables, the tops of which have on them plans of the forests of Versailles and St. Germain. From them

the king instructed his huntsman where he wished the hunt to be.

The *CABINET DES CHIENS*, beyond, contains paintings of people who took part in the decorations of the palace.

The last room was a private dining room of Louis XV and Louis XVI. It contains valuable paintings on Sèvres porcelain.

Thence return to the king's cabinet, and from there into the *Galerie des Glaces*, at the farther end of which is the *SALON DE LA GUERRE*, also decorated by Charles Le Brun. The trophies and paintings are in honour of war. On the ceiling is France surrounded by Victories. The bas-relief over the fireplace is by Coyzevox. The busts of Roman Emperors were left to Louis XIV. by Cardinal Mazarin.

Beyond this room are Louis XIV.'s state apartments, magnificent rooms which still have to a considerable extent the original decoration. The carved doors are by one of the Caffieri family; the decorations contain the king's emblems.

The *SALON D'APOLLO*, the first, is painted by Delafosse.

The *SALON DE MERCURE* has been hung with some of the Gobelin tapestry which depicts scenes from the life Louis XIV. The ceiling is by J. de Champaigne.

The *SALON DE MARS*, used as a ballroom, has a ceiling by Audran, and pictures by Van der Meulen. There are also in it some fine table-decorations which belonged to Marie Antoinette.

The *SALON DE DIANE* has a ceiling by Blanchard. It also contains a bust of the Grand Dauphin by Coyzevox, also his bust of Colbert. On a table is a memorandum drawn up by Louis XIV. for Mansart, containing instructions for the work at Versailles, it has a note in the king's handwriting. The hall used to contain a billiard table and was among the finest of the state apartments.

The *SALON DE VENUS* has a ceiling by Houasse, a statue of Louis XIV. by Warin; and is panelled with fine marble.

The *HALL OF ABUNDANCE* has on the ceiling a painting of the Splendour of Royalty by Houasse.

Out of this room open on the right three rooms which form part of the Museum. The first contains military water colours, by Van Blarenberghe, of the campaigns of Louis XV. ; the second, military pictures, and pictures of Versailles by Portail. The third room, modern pictures of the States General, the funeral of President Carnot and other events.

Return to the Hall of Abundance to enter the fine HALL OF HERCULES, the court ballroom of the eighteenth century. Robert de Cotte was the architect of this magnificent room, built under Louis XV. The chimney-piece is by Autin, the ceiling is by Lemoyne and represents the Apotheosis of Hercules. This ceiling, painted in 1729-36, is said to be the largest surface ever covered in France by one painting. Over the chimney-piece is Mignard's Louis XIV. Veronese's Feast at the House of Simon the Pharisee, now in the Louvre, hung here.

Beyond this fine hall is the antechamber of the chapel, from which the gallery of the chapel can be entered.

This CHAPEL designed by Mansart, was finished in 1710, and "was the last work of the dying reign, which seemed as though it would fain end by an act of homage to God its unparalleled series of labours devoted to the apotheosis of a man."¹ The paintings of the roof are by Antoine Coypel, but it is the decorative sculpture which ranks so high ; Van Clève and the two Coustous were among the sculptors employed on it. During the Revolution the fleur-de-lys was obliterated as far as possible. The gallery in which the visitor stands was that of the king and royal family, only on great festivals did the king descend to the floor of the chapel. Marie Antoinette was married in this chapel, used for all the royal marriages until the Revolution.

The OPERA HOUSE reached by the Rue des Réservoirs, or sometimes by a door in the palace, not always open, was built by Gabriel and completed in 1770. "The most remarkable point about the building is not so much the character of the exterior, though that is not without

¹ *Versailles*, by Pierre de Nolhac.

elegance, as the perfection to which the arrangements of the interior are carried.”¹ The two bands of bas-reliefs which encircle the interior, and which are by Pajou, are a little disappointing, perhaps the remodelling of the hall for the Senate has destroyed much of its character, and the change in the colour of the paint, formerly verde-antico, has also injured the hall. This Opera House, now reserved for the Senate, which has not sat in it since 1878, was the scene of great fêtes given by Marie Antoinette, and was inaugurated for the festivities attendant on her marriage.

The chamber of Deputies has a modern hall, built for its sittings in 1875 and entered from the Princes’ Court, it does not repay a visit. Members of the senate and the Chamber of Deputies meet in it to elect the President.

MUSÉE DE VERSAILLES.—Housed in the Palace of Versailles is an interesting collection of pictures relating to French history; interesting but interminable, the largest of its kind in the world and covering an immense number of walls. Opened in 1837, the museum owes its existence to the care of Louis Philippe. Enter the palace by the door in the chapel court, and from the vestibule enter the ground floor rooms which are approached by a door left of the bas-relief, a bas-relief which represents the Passage of the Rhine by Louis XIV. This series of rooms, 2 to 12, contain pictures illustrating important events in French history from Clovis to the Revolution. In the fourth room is Cabanel’s Glorification of St. Louis, in the fifth Ary Scheffer’s *Mort de Gaston de Foix*, the seventh and the ninth room have paintings by Van der Meulen.

Having reached the foot of a staircase built in 1851 turn to the right and to the right again, to return through the stone galley which contains statues of the French kings, and casts from the monuments at St. Denis.

¹ *French Architects and Sculptors of the Eighteenth Century*, by Lady Dilke.

Half way down the gallery there is a staircase on the left marked "Africa, Crimea, Italy." On the east side of this staircase are rooms 17 to 21, devoted to the Crusades. Only open on Sundays and Thursdays. They contain paintings of the crusades between the eleventh and thirteenth centuries and armour of the period. The cedar-wood doors came from the hospital of the Knights of Rhodes.

Ascending the staircase the *SALLE DE CONSTANTINE* (103) is entered. All the pictures in the room are by Horace Vernet, facing the entrance are pictures of the capture of Constantine.

To the right of this room is the *SALLE DE SMALAH* (104). Facing the entrance is Vernet's picture of the taking of the Smalah by the Duc d'Aumale in 1845. On the right is the Battle of Isly, on the left the Siege of Rome. The fine English clock was captured from the Bey of Algiers in 1830.

On the farther side of the *Salle de Constantine* is a room (102) containing pictures of the Crimean War, and the Italian war of 1859, Battle of Alma by Pels, Capture of the Malakoff, and Battle of Solferino, both by Yvon.

FOUR ROOMS, 98 to 101, occupy the space each side of the staircase, over the rooms of the crusades. Enter the right hand pair from the *Salle de Constantine*. The first, 101, contains Cauder's Federation Fête of 1790, Vinchon's Volunteers of 1792. The second room, 100, contains the Last Victims of the Terror by Muller, and the sermon of the Jeu-de-Paume by Cauder. Rooms on the left side—Yvon's Retreat from Russia, Doré's Battle of Inkermann, Gérôme's Reception of the Chinese Ambassadors at Fontainebleau, Napoleon III. by Flandrin.

From these rooms the stone gallery of the first floor is reached, turn to the right along this gallery and at the end on the left, a staircase ascends to the *NORTH ATTIC*, rooms 153-162, open after 12.30. These interesting rooms are chronologically arranged. In the first room is a fifteenth-century picture of Joan of Arc, the Virgin and St. Michael. The pictures illustrating the period of

Louis XIV. are by Lefebvre, Mignard, Le Brun, Rigaud, The period Louis XV. and Louis XVI. is illustrated by pictures by Largillière, Vanloo, Mme Vigée Lebrun and others.

Descend to the first floor and enter room opposite staircase. The rooms now entered 93 to 84 also contain pictures illustrating French history—93 illustrates the period of 1850; in 92 is a picture of the crowning of Charles X., by Gérard; 91 is devoted to the reign of Louis XVIII.

Beyond these rooms is the chapel vestibule, to complete an inspection of the museum it is necessary to pass through the state apartments, out of the Hall of Abundance are three rooms of pictures (p. 330). Having passed through the palace, passing the Galerie des Glaces, the visitor arrives at the head of the queen's staircase (p. 326) on the left of which are two rooms containing pictures, the hall of the King's Guards and an antechamber (p. 326).

Ascend to the second floor to visit the CHIMAY ATTIC and the SOUTH ATTIC. In the first room are pictures illustrating the Revolutionary period. Busts of Lafayette and Mirabeau by Houdon, portrait of Louis XVI. by Carpeaux. The widowed Marie Antoinette in the Temple. David's ghastly Marat.

The second room, 176, contains Bonaparte at the Bridge of Arcola by Gros, a bust of Bonaparte by Corbet, David's Napoleon, Morin's Mme Récamier.

The third room, 177, contains paintings by General Lejeune.

The fourth room contains portraits of Napoleon and his family, "Madame Mère" by Gérard, Marie Louise and the King of Rome by Gérard, and his Napoleon. The furniture is of the First Empire. The small rooms, 179 to 184, contain sketches of Napoleon, paintings by Gérard, and pencil portraits of generals of the army of Egypt by Dupertre, Pius VII. by David, and his bust by Canova.

From the second large room (176) ascend to the SOUTH ATTIC. The first room has a picture of the Tuileries

gardens, on the day of the marriage of Napoleon and Marie Louise, by Garnier.

The second room contains portraits of important people of the Empire, and Napoleon by Lefebvre.

The third room contains Kraft's Duc de Reichstadt, and pictures of the period of the Restoration.

In the gallery are portraits of Louis-Philippe and his family, some of them by Winterhalter, and the Duc d'Orléans by Ingres.

The next room contains a picture of Queen Victoria's visit, and her picture by Winterhalter.

Return to the first floor and enter the GREAT GUARD ROOM, No. 143, left of the staircase. In this room are hung the Battle of Aboukir by Gros, the Distribution of Standards by Napoleon in 1804 by David, and the centenary Fête of the States-General in 1889 by Roll. In the centre of the room is Vela's fine statue of the dying Napoleon, the room also contains fine bronzes of the period of the first Empire.

Beyond, side by side, are two small rooms, that on the left contains several charming pictures, among these the Duchesse du Maine by Mignard, and Elle's Mme de Maintenon. The room on the right contains Mignard's Colbert.

Beyond is the SALLE DE 1792, No. 146, the hall of the Swiss Guards, containing pictures of the campaigns of Valmy and Jemappes.

Beyond this is the PRINCE'S STAIRCASE, on the farther side of which is the immense GALERIE DES BATAILLES, No. 148. Built under Louis Philippe in 1836, this great gallery is no less than 390 feet long. On the entrance wall is Georges Bertrand's *Patrie*, 1870. The busts are those of generals who died in battle, and on the bronze tablets are inscribed the names of princes, marshals, generals, and admirals who died for their country. The great paintings, which begin on the left side, represent the chief battles of France, among them *St. Louis at the battle of Taillebourg*, by Delacroix. *Iéna*, *Friedland* and *Wagram* are by Horace Vernet.

Beyond the gallery is the HALL OF 1830, No. 149, containing pictures of the Revolution of 1830.

Returning and descending the Prince's staircase, turn left at the foot of it and left again to visit the GALERIE DE L'EMPIRE, rooms 68 to 80. Only open on Wednesday and Saturdays. The first room contains pictures of campaigns of the Republic, as the series which illustrate campaigns, begins in 1796. The pictures are chronologically arranged, and illustrate all Napoleon's principal campaigns.

From near the entrance to this gallery is the exit into the Prince's Court from which the garden can be reached, or a door opposite admits the visitor to a maze of passages from which he emerges near the foot of the queen's staircase (p. 326).

The galleries, No. 42 to 51, devoted to the fine collection of eighteenth-century paintings are reached by a door left at the foot of the staircase. These apartments, were those of the *Dauphin and Dauphine*. The fittings were nearly all destroyed to make room for the museum under Louis Philippe.

Among the contents in SALLE 42, there are pictures of Louis XV. as a child by Rigaud and Banc. In SALLE 43 there is a bust of Nicolas Coustou by Mogarel, and busts of Queen Marie Leczinska by Belle and Vanloo. SALLE 44 contains Rigaud's portrait of Louis XV. and his family.¹ SALLE 45 contains a fine fireplace from the chamber of Marie Antoinette, and busts of Helvétius and Rousseau by Caffieri. ROOM 47 is a charming library, the decorative wood-work of which dates from 1747. This library and the Grand Cabinet were the rooms of the Grand Dauphin.

SALLE 48, the GRAND CABINET has a frieze by Oudry. The pictures attributed to Nattier, and forming a valuable collection, are portraits of the daughters of Louis XV. The busts of Voltaire and Diderot are by Houdon.

SALLE 49, the Dauphin's bedroom, has a fireplace by Caffieri, a portrait of the Dauphin by Natoire, and pictures by Nattier.

SALLE 50 contains Ducroix's Marie Antoinette, and Natoire's Maria of Saxony. Beyond this room is 51, the long gallery below the Galerie des Glaces. It contains Houdon's *Louis XVI.*, Gros' *Louis XV.*, a picture of *Louis XV.* by Cozette.

"MESDAMES' APARTMENTS," beyond this gallery, were occupied by the daughters of Louis XV. In SALLE 52 is a bas-relief of Marie Antoinette by Pajou, two pictures by Robert of the gardens of Versailles, Callet's *Louis XV.*, and *Louis XV.* by Vanloo. In SALLE 53 is Mme Vigée Lebrun's picture of Marie Antoinette and her children.

Returning to the lower gallery, quit it by a vestibule which occupies the centre of the château. The room on the right contains a changing collection of recent gifts and purchases, the next room (No. 34) a collection of pictures of the royal château. These are most interesting paintings of a bygone Versailles, Marly-le-Roi, St. Germain and other châteaux. Beyond this room the foot of the queen's staircase and an exit is reached.

The rooms which lie on the left side of the vestibule mentioned above contain modern paintings, and beyond them a passage with sculpture leading to the chapel court, this is the easiest way to reach the garden.

GARDENS OF VERSAILLES.—The gardens and Park of Versailles are not to be seen quickly; the gardens, perfect examples of the formal garden, deserve a leisurely visit.

"The grand architectural lines of the Palace of Versailles are continued in its gardens. It was the same mind that planned their arrangement, and one can detect in them the same thoughts and similar artistic feelings."¹ To Le Nôtre the laying out of the gardens on the site of the hunting park of Louis XIII. was entrusted by Louis XIV., and with an unerring hand he designed gardens which grew to be perfect examples of their kind, and among the most famous of the world. Here it is impossible even to suggest, for lack of space, the brilliant fêtes

¹ *Versailles*, by M. Pierre de Nolhac.

which took place in them under Louis XIV., Louis XV., and Louis XVI. The greatest sculptors of that day aided in beautifying the gardens.

In front of the main block of the palace lie the two basins of water called the *PARTERRE D'EAU*. The bronzes which surround them are "the most important series of bronzes in Europe." On the edge of the south basin are statues of the Loire and the Loiret by Regnaudin, and the Rhône and the Saône by Tubi. By the north basin are the Marne and the Seine by Le Hongre, the Dordogne and the Garonne by Coyzevox. The smaller groups placed round the basin are also of great charm, the nymphs of the southern basin by Le Hongre and Raon, of the northern basin by Le Gros and Magnier. On the terrace between the palace and these basins are great marble vases, Peace by Tubi, and War by Coyzevox.

On the farther side of the water lie the *STEPS OF LATONA*, on the right and left of which are the so-called *CABINETS DES ANIMAUX*; that on the left is the Fountain of the Dawn, that on the right the Fountain of Diana. The animals are by Houzeau and Van Clève. Between the Fountain of the Dawn and the Steps of Latona is a statue of Dawn by Marsy: it is one of the finest of twenty-four statues ordered by Colbert, and all of allegorical subjects, such as the four seasons. By the fountain of Diana is Desjardin's statue of Diana, one of the best statues in the gardens.

The sunk *PARTERRE DU MIDI*, south of the Parterre d'Eau, has, by the steps leading to it, two bronze sprites on sphinxes by Jacques Sarazin, 1660. Below this Parterre du Midi is the Orangery, designed by Mansart, and beyond it the lake, the *Pièce d'eau des Suisses*.

The *PARTERRE DU NORD*, sunk below the Parterre d'Eau on the opposite side, has round it exquisite vases in marble, and bronze vases by Claude Ballin, the king's goldsmith. At the head of the steps leading to the Parterre du Nord are two bronzes, one a copy of *L'Arrotino*, the other a reproduction of the Venus of Coyzevox which is in the Louvre.

Down the side of the Parterre du Nord farthest from the Palace, starting at the Fountain of Diana, is the Allée des Trois Fontaines, along which are placed some of the twenty-four statues: Venus, a masterpiece by Marsy, is the best statue in this path, others are Europe by Mazeline, Night by Raon, and the World by Massou. At the bottom of the Parterre du Nord are several statues of Sages of the Ancient World. Here turn left, at an acute angle with the Allée des Trois Fontaines, to enter the GROVE OF APOLLO. It contains the group of Apollo and the Nymphs by Girardon and Regnaudin. The Horses of the Sun are by Gilles Guérin. The whole was moved to this spot under Louis XVI., whose landscape gardener, Hubert Robert, designed the present rocky setting and "English" garden.

Returning to the Allée des Trois Fontaines and continuing round the Parterre du Nord, Girardon's statue of Winter is reached. At this point also is the FOUNTAIN OF THE PYRAMID, designed by François Girardon, placed here in 1669, and justly considered one of the finest pieces of work in the gardens. Above it, right and left, are the Basins of the Crowns, mutilated examples of the work of Le Hongre and Tubi.

Descend below the Fountain of the Pyramid to pass the square BATH OF THE NYMPHS OF DIANA, with good bas-reliefs by Girardon; the bas-reliefs at the sides are by Le Hongre and Le Gros.

Below this stretches the ALLÉE D'EAU, the figures adorning which are by Le Hongre and Massou; the groups were set up in 1670, recast in bronze in 1688. At the lower end of this pleasant way is the Basin of the Dragon with modern imitations of the old dragons which adorned it.

Behind this basin is the BASIN OF NEPTUNE, the jets of which rise twenty-one mètres into the air. Designed by Le Nôtre, the basin was only finished under Louis XV. The chief subject of the decoration, Neptune and Amphitrite, is by the elder Adam, 1740; on the right is a nude man riding a sea-monster, representing the Ocean, by

Lemoine; on the left is Bouchardon's Proteus. The cupids are also by Bouchardon. On the right of the Allée d'Eau lie the remains of the grove of the ARC DE TRIOMPHE, in which is the group of France Triumphant by Tubi. The figure of the old man on an eagle, who represents the vanquished Empire, is by Coyzevox; the young man represents Spain; the whole glorifies Louis XIV., whose emblem appears on the shield, and France. Return to the bottom of the Allée d'Eau and pass on, and having passed the bottom of the Allée des Trois Fontaines where it comes out near the Fountain of the Dragon, turn left through a grove to reach the ROND VERT, a turfy hollow among the trees. Pass on in the same direction, take the first allée to the right to reach the ISLAND OF THE CHILDREN. This pretty piece of sculpture, in which the children are so graciously depicted in the basin and on the rock, is by Hardy. Return through this last allée, take the first turning to the right to reach the FOUNTAIN OF CERES, the work of Regnaudin. Farther away from the palace in the same broad allée—Allée de Cerès et de Flore—as that in which the Fountain of Ceres is placed, is the FOUNTAIN OF FLORE, by Tubi. Continue a little farther in the same direction and a path on the right leads to the Obelisk, a fountain of no great interest, and a path on the left to the Fountain of Enceladus with a figure by Marsy: both of the fountains are disappointing. Returning to the Fountain of Flore, turn right along the Allée du Printemps, and reach the TAPIS VERT or ROYAL WALK, the long carpet of turf which stretches from the Parterre of Latona to the Basin of Apollo. To the right of the Allée du Printemps, before reaching the Tapis Vert, the GROVE OF THE DOMES is passed; the pavilions which gave their name to the grove have perished, but the statues placed there under Louis XIV. remain. Acis and Galatea are by Tubi, Aurora is by Magnier.

At the bottom of the Tapis Vert is the BASIN OF APOLLO, from which rises Apollo in his chariot, a celebrated work by Tubi, like so much in the decoration of Versailles an



THE ALLÉE D'EAU, VERSAILLES



LA COLONNADE, VERSAILLES

allusion to the ROI SOLEIL, whose features are reproduced as those of Apollo.

Behind the Basin of Apollo is the GRAND CANAL, one arm of which touches the Grand Trianon, a sheet of water of deadly monotony devised by Louis XIV., who kept thereon a fleet of pleasure-boats and gondolas. The total length is 1520 mètres.

Returning along the Royal Walk towards the château the very beautiful COLONNADE is passed on the right, hidden among the trees, half-way up the Royal Walk. This circular marble structure was built by Deschamps from the design of Mansart in 1685. The heads on the keystones are by Coyzevox, Regnaudin, and other sculptors, the bas-reliefs are by Coyzevox, Tubi, Le Comte, and Le Hongre. The central group, Proserpine carried off by Pluto, was executed by Girardon in 1699. To me this colonnade is the most beautiful thing in the gardens.

Turning down the Allée de l'Hiver, which is opposite the Allée du Printemps, the BASIN OF SATURN is reached, with a figure by Tubi, placed in the broad Allée de Bacchus et de Saturne.

Following this allée towards the château the BASIN OF BACCHUS is reached, by Marsy. The Grove of the Rockeries near this basin contains fine decoration in lead, dating from 1683.

Below the Steps of Latona are the two Lizard basins, and the LATONA BASIN, beyond them, the Latona Steps rise to the Parterre d'Eau.

When the *Grandes Eaux* play at Versailles, on the afternoon of the first Sunday of every month from May to October, it is certainly a marvellous sight, but the crowd is immense, and must surely detract enormously from the beauty of the scene. The *Grandes Eaux* at the Grand Trianon is not attended by any crowd, but is naturally much less fine. The dates on which all fountains play should be verified before visiting them. Probably, especially considering the difficulty of getting back to Paris, it is wiser, unless the visitor has a motor to visit

Versailles, when the Grandes Eaux of Versailles play, to give up all hope of seeing *the* Grandes Eaux.

THE GRAND TRIANON.—The Grand Trianon, so called after the erection of the Petit Trianon, before which it was known as the Trianon, occupies the site of the village of Trianon. It is about a quarter of a hour's walk from Versailles. To please Mme de Montespan, and to secure a villa to which he might go for relief from the ceremonial of Versailles, Louis XIV. caused a villa to be built in 1670, the Porcelain Trianon, "where everything was adorned in the manner of the works of art which come from China." But this delightful villa proved too small for the king, who wished to spend more time there than was practicable in so small a house which, though surrounded by fine gardens, was itself nothing but a "porcelain house where one could go to eat and drink."

In 1687-8, therefore, the Porcelain Trianon disappeared to make room for a larger Trianon, the present Trianon, built by Mansart and Robert de Cotte, who built the colonnade which connects the two wings. The sculptures which decorated the gardens and building have almost all disappeared, and this "palace of marble, of jasper, of porphyry, with delicious gardens," is now rather bare and chill.

To see the interior also it is necessary to pass rapidly through with a guide, always disagreeable.

Here Louis XIV. often came, but after his death the Grand Trianon was little used, until, in 1741, Louis XV. gave it to his wife Marie Leczinska, and a botanical garden was prepared in which Bernard de Jussieu carried out his investigations. The Little Trianon now usurped the favour bestowed on the Grand Trianon, which was little used until Napoleon came thence for a week after his divorce from Joséphine in 1809; afterwards he frequently visited the château. Louis-Philippe also occupied the building.

Entering the building on the left side of the Cour d'Honneur, the visitor is shown the Salle des Glaces and

the rooms occupied by the Grand Dauphin. The second and third rooms, the first of which was occupied by Louis XIV., contain furniture of the period of Louis-Philippe. In the second is Natoire's *Allegory on the Birth of a Princess*. The next room, once the chapel, contains Vanloo's portraits of Louis XV. and Marie Leczinska.

The glazed vestibule between the two wings was used for the trial of Marshal Bazaine.

In the farther wing is a round room which served as a chapel under Louis XIV.; the group of France and Italy was given to the Empress Eugenie by the women of Milan after the war of 1859. Beyond is the room which served as a music room under Louis XIV., and as a billiard-room under Napoleon; it contains pictures of Louis XV. by Vanloo, and Marie Leczinska by Nattier. The next great room has over the fireplace a bas-relief, a fine cameo representing a sacrifice to Pan, and fine Japanese vases.

The room beyond contains flower paintings by Monnoyer and some furniture of the Louis XIV. period.

The Malachite room, next entered, contains objects in malachite given by the Czar Alexander I. to Napoleon after the Peace of Tilsit. Among the pictures are Louis XV. by Vanloo, Louis of France by Natoire, and Louis XVI. by Duplessis.

On the left is the Grande Galerie, which the visitor only sees through the open door; it served under Louis Philippe as a dining-hall, and is connected with the wing called Trianon-sous-Bois, in which Louis XIV. housed his guests, and in which the duchesse de Bourgogne had rooms; it served also as a prison for Marshal Bazaine during his trial.

The next room entered, the Boucher room, which formed a library under Napoleon, contains four pictures by Boucher.

The following five rooms were occupied in turn by Mme de Maintenon, by Louis XV., by Mme de Pompadour, and by Napoleon I., who furnished them in their present style, the furniture therefore is a good example of First Empire.

The next room on the Cour d'Honneur was used

by Louis XIV., by Louis XV., and was prepared for Queen Victoria during the reign of Louis Philippe. The queen's visit, however, was never paid; the rooms remain as they were then arranged.

The gardens of the Grand Trianon are quite pleasant, and when the fountains play they are well worth seeing, as there is no crowd to take away from their charm. Like the gardens of Versailles, they were laid out by Le Nôtre. The finest fountain is the Buffet, or the Cascade of Trianon, built by Mansart, which is in an alley in a line with the end of Trianon-sous-Bois. The Plafond in front of the central part of the château, is another fine fountain. The park of the Trianon is quiet and pleasant.

PETIT TRIANON.—Near the Grand Trianon is the Petit Trianon, the more interesting of the two buildings, because of its association with Marie Antoinette.

The building, "consisting merely of a rez-de-chaussée, surmounted by two stories included in a Corinthian order, and crowned by a balustrade, is of surprising elegance."¹ Begun by Gabriel in 1762, finished in 1768, it is considered a "most finished model of the Louis-Seize style," though built under Louis XV.

Given to Queen Marie Antoinette, it rapidly became a spot to which she turned with pleasure, to free herself there for a time from the irksome restraints of the court. She caused the charming gardens in the English style which surround the Petit Trianon to be laid out, and the Hamlet, finished in 1786, was built for her to enable her to watch the life of the families she placed there, and to join herself, to a very modest extent, in the simple pleasures it provided. Indeed, the fame of the Petit Trianon comes from its association with this unhappy queen. The interior of the château, much as it was under Marie Antoinette, has unhappily to be seen with a guide. The fine staircase has a balustrade of wrought iron made for Marie Antoinette, and bearing her cipher, by the celebrated

¹ *French Architects and Sculptors of the Eighteenth Century*, by Lady Dilke,

smith Gamain. In it he contrived a hiding-place for Louis XVI. to place private papers, and he betrayed the secret during the Revolution. The lantern hanging from the ceiling of the hall is a beautiful one, and on the landing are two terra-cottas by Falconet.

The rooms on the first floor, which are alone shown, contain some fine things; the furniture is of the Louis XVI. period. The *anti-chambre* has a frieze by Natoire, and contains a bust of Louis XVI. by Pajou.

The *Salle à Manger*, with a frieze by Pater, has fine carved woodwork. Portraits of Louis XVI. by Callet, and Marie Antoinette by Mme Vigée-Lebrun, are hung, also pictures of a young Marie Antoinette and her brothers and sisters, pictures sent to Marie Antoinette by her mother, the Empress Marie Thérèse, to remind her of her childhood. The table, bearing a geographical chart, was arranged by Louis XVI. to aid in the instruction of the Dauphin.

The *Petite Salle* or billiard-room contains a portrait of the Dauphin by Kucharski and some fine furniture.

The *Grand Salon*, once pale green, now white, has fine wainscoting in which the royal lily appears, and contains furniture which, like the piano, is of Louis XVI. period, but not that which belonged to the room.

The *Boudoir* has superb panelling bearing the Royal Arms and the monogram of the queen. The Sèvres bust, after Pajou, represents the queen at the age of eighteen.

The *Chambre à Coucher* contains further admirable wood panelling; and part at least of the furniture belonged to the queen, among it an inlaid table with the initials of the king and queen interlaced, and the quilt also, with the king and queen's cipher.

The *CABINET DE TOILETTE* of the queen, like the two preceding rooms, is beautifully panelled.

The gardens of the Petit Trianon contain many charming walks; the Hamlet is the first part to be visited. Enter the garden by a door in the left wall of the forecourt and follow a path which leads directly to the Hamlet, passing on the left the Temple of Love. This Hamlet of Marie Antoinette, of which so much has been written,

is a group of rustic houses placed by a little lake. The mill on the left, the Queen's House, the Hen-house, the Dairy, and Marlborough Tower are all clustered together. The houses were occupied by a farmer, gardener, and a keeper with their families, and in the larger house the queen sometimes rested for a while. Turning round the little lake, after watching the fishes rise to be fed at the bridge, the visitor can reach, following a path which is roughly parallel with that by which the hamlet was approached, the flower-garden, which is very charming and gay with flowers. Near this, to the left, is another tiny lake with the Belvedere near it, a temple designed by Mique, the queen's architect.

West of the Petit Trianon in the French garden is the Pavillon Français, built for a summer dining-room by Louis XV. in 1750. Beyond it is the bridge which Napoleon built to connect the gardens of the two Trianons.

MUSÉE DES VOITURES.—This museum, between the two Trianons, contains a collection of state carriages of the First Empire and the Restoration, and some painted sedan-chairs and sledges of the eighteenth century. The sledges were used at Versailles during the winter.

THE TOWN.—The town of Versailles, designed by Louis XIV. as to its main lines, to be a model town, is not very interesting. Near the palace at 9 Rue des Réservoirs is the Hôtel des Réservoirs, built by L'Assurance (Jean Cailletaux) in the eighteenth century; the central part of the present hotel, which is Jean Cailletaux's building, was the mansion of Mme de Pompadour.

The Church of Saint Louis, which contains a monument to Mansart, was built by him for Louis XIV. The National School of Horticulture is near the church.

In the Rue Gambetta, near the palace, is the public library built under Louis XV., and which was the Ministry of Foreign Affairs. Apply to the Librarian for permission to see the charming gallery on the first floor, which has

little painted panels by Van Blarenberghe, and on the second floor a little back room, fitted up with fittings from the Palace of Versailles, and containing many of Marie Antoinette's books from the Trianon, and also books which belonged to Mme du Barry.

In the Rue du Jeu-de-Paume is the Salle du Jeu-de-Paume, near the palace, reached by the Rue Gambetta, the Rue du Vieux-Versailles, and the Rue du Jeu-de-Paume. This very depressing building was the scene of the oath of the Deputies of the Tiers-Etat on June 20th 1789. It contains a statue of Bailly, busts of members of the Constituent Assembly, pictures and documents concerning the Revolution as it touched Versailles. On the whole it is one of those places which are better imagined than seen. Open 11-4 or 5. Closed on Mondays.

VINCENNES.—A town of 34,000 inhabitants, practically forming part of Paris, being just on the east side of the city. The Fort or Château de Vincennes, now a barrack containing 12,000 men, is worth seeing. Apply for permission, enclosing stamped envelope for reply, to the Général de Division Commandant la Place de Paris, Hôtel des Invalides. The permits are issued for Thursdays and Sundays. In the Château is a beautiful chapel begun in 1379 by Charles V., and finished in 1552 under Henri II. The fine Gothic façade is especially noteworthy.

The great east window by Jean Cousin, the Last Judgment, is very beautiful. The inlaced H and D which appear in the decoration of the chapel were placed there by Henri II. In the sacristy is the ugly monument to the duc d'Enghien, erected by Louis XVIII., and in the transept of the chapel is Beauquesne's picture of Henri II. The Stations of the Cross are striking needlework pictures. The ex-votos put up by soldiers to *Notre Dame des Armées* are also interesting.

The donjon, in which state prisoners were confined on *lettres de cachet*, is also shown: it formed part of the original twelfth-century fortress. Henri IV. was imprisoned in it; other illustrious prisoners were Mirabeau, who there wrote

an *Essai sur les lettres de cachet et les prisons d'Etat*, and Diderot. The Duc d'Enghien was shot in the moat of this château: a pillar on the south side marks the spot.

The château was appreciated by St. Louis, and it was a royal residence as well as a prison of state. Louis X., Philippe V., Charles IV., Henry V. of England, Charles IX., and Mazarin all died in the château.

From the top of the donjon the view is admirable, and the vaulted rooms of the donjon are worth seeing. Looking south, the dusty Polygone is visible, an enormous field for military exercises which cuts the bois in half. Right of it is the Champs d'Aviation, separated from the Polygone by a band of trees near which is the Pyramid of St. Louis, visible over a pink roof, and which marks the spot where St. Louis is said to have sat to administer justice. Immediately south of the fort are the Casernes. The fine Bois de Vincennes stretches to the east and west. In the east half is the Lac des Minimes, in the west the little Lac St. Mandé and the Lac Daumesnil. The ramparts of the fortress are to be made into a garden, and the donjon into an historical museum in the near future.

The BOIS DE VINCENNES, less attractive than the Bois de Boulogne, and very "*mal fréquenté*," lies close to the château. From the esplanade, the space on the south side of the castle, the path going west and skirting the wood leads to the Lac St. Mandé. About a quarter of an hour's walk leads from this pretty lake to the larger and finer Lac Daumesnil, on which are two islands connected with the mainland by a bridge on the south side. Near the south-east end of this lake a tramway can be found going to the Pont de Charenton, whence it is easy to return by boat to Paris.



THE LAC DAUMESNIL IN THE BOIS DE VINCENNES

INDEX

A

Abadie, *architect*. Sacré Cœur, 253.
 Académie des Beaux Arts, 130.
 " Française, 130.
 " des Inscriptions et Belles Lettres, 130.
 " des Sciences Morales et politiques, 130.
 Adam, Lambert Sigisbert. Carving in Archives Nationales, 50.
 Adams. " Perroneau," 170.
 Adler. " La Soupe des Pauvres " (Petit Palais), 238.
 Afternoon tea, 14.
 Aizelin, *sculptor*, 203.
 Alaphilippe, *sculptor*. " La Dame au Singe " (Petit Palais), 237.
 Alavoine, *architect*, 52.
 Albertinelli. " Le Christ apparaissant à la Madeleine " (Louvre), 160.
 Alcazar d'Été, 13.
 Alençon, Duchesse d', 222.
 Alhambra, 13.
 Allée de Longchamp, 62.
 Allegrain. " Diane au Bain " (Louvre), 188.
 Allen, Grant, *quoted*, 32, 33, 77, 85, 147, 148, 156, 157, 208, 217.
 Allouard, *sculptor*, 204, 207.
 Altar to Jupiter, 87.
 Alunno. Scenes from the Passion (Louvre), 160.
 Ambassadeurs, Café des, 13.
 Amboise, Jacques d', 82.
 Angelico, Fra, *see* Fiesole.
 Angelo, Michael.
 " Martyre des Saints Cosme et Damien," " Couronnement de la Vierge," " La Mort de St. Jean Baptiste " (Louvre), 185.
 Angers, David d'.
 Bust of Daumou, 46; medallions, 71, 119; " L'Enfant à la Grappe, 188; sculpture on Panthéon, 230.
 Anguier, *sculptor*. Work in Louvre, 187.
 Anne d'Autriche, 47, 117, 221, 237, 290.
 Antoine, 11, 118.
 Arc, Jeanne d', 36, 310.
 Archers, Frieze of, 150.
 Architecture, 26, *see* Trocadéro.
 Armenian Chapel, 222.

Arms of Paris, 40.
 " Arrêt," for trams, etc., 4.
 Arrondissements, 3.
 Arts Décoratifs, Musée des, 199.
 Attila, 32, *see* Pantheon.
 Aubé. Statue of Dante, 95.
 Aubriot, Huges, 35, 51.
 Azaleas, 62, 106.

B

Bagatelle, 62.
 Bail.
 " Cendrillon," 203; " La Ménagère," 205.
 Bailly, David. " Portrait," 164.
 Bal Bullier, 253.
 Baldovinetti. " Madonna," 158.
 Balze, 51.
 Bands, *see* Diary, 18.
 Banville, Théodore de, *quoted*, title-page, 30, 106.
 Bareau, *sculptor*.
 " L'Eveil de l'Humanité," 204; " Victor Hugo," 237.
 Barnet. " Dieppe," 239.
 Barrias, *sculptor*, 54, 123, 204, 237, 323.
 Bartholdi, statue of Champollion by, 95.
 Bartolommeo. " Vierge glorieuse," 159.
 Barye, *sculptor*. Work on Colonne de Juillet, 52; in Chauchard Collection, 168; in Thomy-Thiéry Collection, 173, 188.
 Bashkirtseff, Marie. Picture in Luxembourg, 206; grave of, 233; picture in Petit Palais, 238.
 Bastien-Lepage.
 " M. Walton " (Louvre), 173; " A Portrait " (Luxembourg), 204; " M. Franck " (Luxembourg), 207.
 Bauchard, *sculptor*. " Le Débardeur " (Luxembourg), 206.
 Baudry. " Mlle. A. " (Luxembourg), 207.
 Bellan. " Holland " (Petit Palais), 238.
 Bellechose, 169.
 Bellini.
 " Portrait d'homme," " Portraits d'hommes " (Louvre), 160.
 Beltraffio. " La Vierge de la Famille Casio," 160.

- Benemann, furniture by, 193, 194.
 Béranger, 51; bust of, 70; death mask, 71.
 Berchem. Landscapes (Louvre), 166.
 Berge, de la. "Paysage" (Louvre), 172.
 Bernard. "Portrait d'Artiste" (Luxembourg), 206; "M. Magnard" (Petit Palais), 238.
 Bernstamm. "J. Gêrôme" (Luxembourg), 204.
 Bertaux, *sculptor*, 237.
 Berteaux. "Dernier Retour" (Luxembourg), 207.
 Bertram. "La Baie de la Somme" (Petit Palais), 238.
 Bertrand, Georges. Wall paintings in Hôtel de Ville, 123.
 Besnard. "Entre deux Rayons" (Luxembourg), 203, 205.
 Biard, *carver*, 255.
 Bibliography, 23.
 Bibliothèque Mazarin, 130.
 "Polonoise, 128.
 Bidault. Landscapes (Louvre), 171.
 Bièvre, river, 2, 110.
 Binet. "Usines à Rouen," 205.
 Bird charmer, 290.
 Elanc, Joseph, 122.
 Blanche.
 "La Famille du Peintre Th." (Luxembourg), 206; "Jules Cheret," 238; "L'Enfant à la Poupée," 239; "La Mandarine" (Petit Palais), 239.
 L'lanche of Castille, 119.
 Bloch, *sculptor*, 203.
 Bloemaert (Louvre), 164.
 Plondat, *sculptor*. "Amour" (Luxembourg), 203.
 Pöehn, painting by, 70.
 Poffrand, Germain, *architect*, 45, 47, 48, 117.
 Bol. "Philosophe en Méditation" (Louvre), 163; "A Portrait," 163.
 Bologna, Giovanni da, *sculptor*, 185, 186.
 Bon-Bec Tower, 97.
 Bonheur, Rosa. "Labourage niver-nais" (Luxembourg), 205.
 Bonington.
 "François Ier"; "Vue du Parc de Versailles" (Louvre), 162.
 Bonis, Ceiling by, in Hôtel de Ville, 123.
 Bonnat.
 "Martyrdom of St. Denis" (Pan-théon), 231; "St Vincent de Paul" (Petit Palais), 238; "Le Cardinal Lavigerie," 204; "Léon Cogniet," 205; "Pays Basque" (Luxem-bourg), 205.
 Bontemps, Pierre, *sculptor*. In Louvre, 185; Tomb by, in St. Denis, 315.
 Books on Paris, 23.
 Booksellers, 14.
 Bootmakers, 14.
 Bordone, Paris. "Portrait d'Homme" (Louvre), 156.
 Borgognone. "St. Augustin" (Louvre), 160.
 Borroci. "La Circoncision" (Louvre), 161.
 Bosio, *sculptor*. Statue of Louis XVI. in Chapelle expiatoire, 81.
 Bossi, *sculptor*. "Napoléon I." (Louvre), 188.
 Botticelli.
 "La Madonna du Magnificat, 158;
 "La Vierge et St Jean," 158.
 Bouchardon, *sculptor*, 108, 188, 278, 340.
 Boucher, François.
 "Les Grâces président à l'éducation de l'Amour," 47, 48; "Venus at the Bath" (Archives Nationales), 49, 151; "Jeune Femme," "Les Trois Grâces," "Vénus chez Vulcain," 154; "L'Enlèvement d'Europe," 170; "Pastoral, 194; "Le Déjeuner" (Louvre), 171; Pastorals, 171.
 Boucher, *sculptor*, 237.
 Bouchet, *architect*, 65.
 Bouguereau.
 "Vierge Consolatrice," (Luxem-bourg), 207; Paintings in St. Augustin, 254; Paintings in St. Vincent de Paul, 277.
 Boulanger. "Jeune Femme" (Louvre), 171.
 "Boul' Mich'," 66.
 Boule, furniture by, 193.
 Boulevard Beaumarchais, 65.
 "de Bonne Nouvelle, 64.
 "des Capucines, 64.
 "des Filles du Calvaire, 65.
 "Haussmann, 80.
 "des Italiens, 64.
 "Montmartre, 64.
 "Poissonnière, 64.
 "Saint Denis, 64.
 "Germain, 65.
 "Martin, 65.
 "Michel, 65, 66.
 Boulevards, Grands, 1, 63.
 Bourbon, Duchesse de, 78.
 Bourdon, 170.
 Bourgeois, *sculptor*, 95, 145; bust of Buote, 56.
 Bourse, 66.
 "de Commerce, 66.
 Bouteillier, Jehan de, *sculptor*. Work of, in Notre Dame, 218.
 Breenbergh. Landscapes (Louvre), 166.
 Bretonvilliers, Hôtel de, 28.

Breughel, le Velours.
 "La Parabole des Aveugles" (Louvre), 166; "L'Air" (Louvre), 187.
 Breughel, le Vieux. Drawings by (Louvre), 194.
 Brioché, 232.
 Broca, 66.
 "Musée, 104.
 Broise, Jacques de, 208.
 Bronzino, "Sainte Famille" (Louvre), 159.
 Brongniart, *architect*, 66.
 Brouwer, "Intérieur de Tabagie" (Louvre), 164; "Le Fumeur," 167.
 Bruant, Libéral, *architect*, 29, 131.
 Buddha de Mégouro, 77.
 Budé, statue of, 95.
 Buffet.
 "Paysage" (Luxembourg), 206;
 "L'Étang" (Petit Palais), 238;
 Fountain, 344.
 Bullant, *architect*, 28, 69.
 Bullet, Pierre, *architect*, 277.
 Buttes-Chaumont, 67.

C

Cabanes, "Caravane dans le Désert" (Petit Palais), 238.
 Cabs, 4.
 Cadoudal, Georges, 268.
 Caen, Musée, Madame de, 130.
 Caffieri, 329, 336.
 Cagliostro, 52, 65.
 Caillau, Michaux, 60.
 Caillebotte Collection, 204.
 Cain, *sculptor*, 288.
 Calcar, "Portrait d'homme" (Louvre), 161.
 Cals. "Le Déjeuner," 173; "Soleil couchant," 173.
 Calvaire, Filles du, 209.
 Cameo of the Sainte Chapelle, 59.
 Camulogenus, 32.
 Canaletto. "Church of the Salute" (Louvre), 161.
 Canova, 188.
 Capet, Hugues, 33.
 Capucines, Théâtre des, 12.
 Caravaggio, "La Mort de la Vierge" (Louvre), "Concert," 162.
 Carlin, furniture by, 194.
 Carmes Billettes, 27, 67.
 "Dechaussées, 68.
 Carnavalet, 28.
 Carolus-Duran.
 "La Dame au Gant," 204; "The Poet and the Mandoline," 204;
 "Lilia," 205; "Le Vieux Lithographe," 205; "Portrait du

Peintre François," 206; "Madame G. F. et ses Enfants" (Luxembourg), 207; "Falguière" (Petit Palais), 238.
 Carpaccio, "La Prédication de St. Etienne à Jerusalem" (Louvre), 160.
 Carpeaux, *sculptor*, 188, 202, 224.
 Carracci, "La Pêche," 161.
 Carrier, Salle, 237.
 Carriera, pastels by, in Louvre, 195.
 Cartier-Belleuse, *sculptor*, 189, 285.
 Carrière.
 In Collection Moreau, 200; "Verlaine" (Luxembourg), 205; "La Famille," 206; "Maternity," 206; in Petit Palais, 239.
 Carrucci. "Sainte Famille," 160.
 Cartouche, 321.
 Cassat, Mary, 204.
 Cate, Ten. "Paris," 238.
 Catena, "Portrait d'homme" (Louvre), 160.
 Catherine de Médicis, 67.
 Cavelier, *sculptor*, 237.
 Caventou, statue to, 105.
 Cazin, Madame, *sculptor*, 205.
 "Paysage de Neige," 205;
 "Ismael" (Luxembourg), 206;
 "Chambre mortuaire de Gambetta," 207.
 Cellini, 185.
 Cerceau, Androuët de, *architect*, 69, 118.
 Cerceau, Baptiste, *architect*, 247.
 "Jean du, 120, 245.
 Cézanne, 204.
 Chabas, "Au Crépuscule" (Luxembourg), 205; "Baigneuses" (Petit Palais), 239.
 Chalgrin, *architect*, 43, 223, 271.
 Champaigne.
 "Le Christ mort," 104; "Marchands et Echevins de Paris," 154;
 "Louis XIII couronné par la Victoire" (Louvre), 163; "Cardinal Richelieu," 163; portraits, 198.
 Champollion, statue of, 95.
 Chaplin.
 "Portrait de jeune Fille" (Luxembourg), 205; in Petit Palais, 238.
 Chaponnière, *sculptor*. Battle of Jemappes, 43.
 Chappe, Claude, statue to, 65.
 Chapu, medals by, 119, 223; statue by, 189.
 Chardin.
 In Louvre, 151, 154; portraits of Charles and Gabriel Godefroy (Louvre), 170; sketches by (Louvre), 195.
 Charles V., 35, 47, 54.
 "VII., 54.

- Charles X., 39.
 " *le Gros*, 33.
 Charpentier, A., *sculptor*, bas-relief of Latour, 63, 203.
 Chartran. "Ma Mère," 238.
 Château de Madrid, 62.
 Chauchard Collection, 167.
 Chaudet, *sculptor*. "L'Amour," 188.
 Chavannes, Puvis de.
 Paintings in Galliera, 108; in Hôtel de Ville, 124; "Le Pauvre Pêcheur" (Luxembourg), 205; in Panthéon, 230; drawings in Petit Palais, 238; in Sorbonne, 283.
 Chellis, Jean de. *sculptor*. Work in Notre Dame, 215.
 Chemists, 15.
 Chenier, Henri, 97.
 Chentreuil, landscapes by, in Louvre, 173.
 Chiffart. "Berger" (Petit Palais), 239.
 Chigot.
 "Tendresses Nocturnes," 205; "Le Petit Port Philippe" (Petit Palais), 238.
 Childeric, 33.
 Choppin, Paul. Statue of Broca, 66.
 Churches, *see* p. 81.
 " American, 5.
 " English, 5.
 " Russian, 253.
 Cima, "Virgin Enthroned" (Louvre), 160.
 Cimabue.
 "Madonna and Child with Angels" (Louvre), 159.
 Circus, 13.
 Cirque d'Hiver, 13.
 Clairin. Paintings in Bourse du Commerce, 67.
 Cleve, Van. "Déposition" (Louvre), 166.
 Clisson, Hôtel de, 45.
 Clodion, *sculptor*, 131, 193, 194, 236.
See also Louvre and Cluny.
 Clouet. Paintings in Louvre, 151, 169.
 Clovis, 33.
 Colis Postaux, 6.
 Collections, 5.
 Collège Massillon (Hôtel de la Valette), 120.
 Collet, "Au Pays de la Mer" (Luxembourg), 207.
 Colombe, Michel, *sculptor*, 184.
 Colonne de Juillet, 30, 40, 52.
 Colonne Vendôme, 245.
 Comédie Française, 11.
 Commune, 40.
 Confectioners, 15.
 Confréries Marchandes, 35.
 Constable.
 "Hampstead Heath," "Weymouth Bay," "Le Cottage" (Louvre), 162.
 Constant, Benjamin.
 In Hôtel de Ville, 123; portrait of M. Chauchard (Louvre), 168; portrait of a Young Man, "Les Derniers Rebelles," "Madame X." (Luxembourg), 205; "Le Mort de l'Emir" (Petit Palais), 239.
 Corday, Charlotte, 47, 81, 96.
 Corot.
 In Louvre, 151; in Chauchard Collection, 168; "Souvenir d'Italie," "Souvenir de Montefontaine," "Une Matinée," 171; "Beffroi de Douai," "Le Repos des Chevaux," "Madeleine lisant," "Les Baigneuses," "Le Vallon," 172; "Entrée de Village" (Louvre), 173; in Collection Moreau, 200; "M. Daumier" (Petit Palais), 239.
 Correggio. "Mariage Mystique de Sainte Catherine," 157.
 Cortot, *sculptor*, 43, 188.
 Cosimo, Piero di.
 "Noces de Thétis et de Pélée" (Louvre) 158, 159.
 Cotte, Robert de, *architect*. Banque de France, 51; (Versailles), 331.
 Cottet. "Pays de la Mer," 207.
 Count of Paris, 33.
 Coup d'Etat, 39, 105.
 Cour du Dragon, 264.
 " des Femmes, 97.
 " la Reine, 209.
 Courbet.
 "Le Ruisseau," "Remise de Chevreuils," 171; "M. Champfleury" (Louvre), "La Vague," 172.
 Cousin, Jean. "Le Jugement dernier" (Louvre), 169; glass by, at Vincennes, 347.
 Cousin, Jules, 53, 69.
 Coustou, *sculptor*, 132, 133, 187, 188; "Horses of Marly," 242.
 Coypel, 154, 171, 187, 331.
 Coyzevox, *sculptor*, 69, 133, 187, 242, 328, 329, 330, 336, 340.
 Cranach. "Portrait d'homme" (Louvre), 162; "Venus," 182.
 Crauk, *sculptor*, 102, 123, 237.
 Crayer. "Ferdinand d'Autriche," 163.
 Credi, Lorenzo di.
 Virgin and Child, 159; "Le Christ et la Madeleine," 160; drawings by (Louvre), 194.
 Crétin, *architect*, 51.

Crivelli. *Virgin and Child* (Louvre), 161.
 Cuyyp. "La Promenade," "Paysage" (Louvre), "Portraits d'enfants," 165.

D

Dael. "Flowers" (Louvre), 166.
 Dagobert, Throne of, 58.
 Dalou, *sculptor*.
 "Paysan" (Luxemburg), 204; Salle
 Dalou (Petit Palais), 237.
 Damé, E. Statue of Claude Chappe, 65.
 Dampst, *sculptor*. "Le Baiser de l'Aïeule" (Luxemburg), 203.
 Dante, statue of, 95.
 Danton, 65.
 Dau, Gerard. "Lecture de la Bible" (Louvre), 163.
 Daubigny.
 "Les Vendanges en Bourgogne," "La Maison," "Le Printemps," 171;
 "La Mare," "The Thames at Erith," "La Mare aux Cigognes," 172; "Le Marais" (Louvre), 173; work in Collection Moreau, 200.
 Dauchez. "La Vanne" (Luxemburg), 206.
 Daumier. "Les Voleurs et l'Ane" (Louvre), "T. Rousseau," 173; in Petit Palais, 239.
 Daumois. Bust of U. Gering, 61.
 David, Gérard.
 Influence of, 29; in Louvre, 151;
 "Madame Chalgrin," 154; "Madame Récamier," Sabine Women, Consecration of Napoleon, "Madame Pecoul," "Pius XII.," portrait of himself, 155; "Les Noces de Cana," 166; "Madame de Tangry and her daughters," 171 (Louvre).
 Debrie, *sculptor*. "Un Coup de Collier" (Petit Palais), 237.
 Debrosse, *architect*, 28.
 Decamps.
 Dogs, 172; "Les Catalans," 172; "Le Valet de Chiens," "Les Semeurs" (Louvre), 173; in Collection Moreau, 200.
 Degas, in Luxembourg, 204.
 Deglane, *architect*, 110.
 Delacroix.
 In Louvre, 151; in Chauchard Collection, 168; "Dante et Virgile," "Le Naufrage de Don Juan," 171; "Chapu," 172; "Le Lion au Lapin," "Lionne prête à s'élancer,"

173; Ceiling of Galerie d'Apollon (Louvre), 189; in Collection Moreau, 200; in Palais du Luxembourg, 208; in Saint Sulpice, 275.
 Delaroche.
 "Hémicycle," 103; "Le Jeune Martyre" (Louvre), 154.
 Delasalle. "Monsieur Constant" (Luxemburg), 205.
 Delaunay, 38. Portrait of his Mother, 205; "Diane," 205; "M. Ch. H." (Luxemburg), 207.
 De Liesville, Alfred, 69.
 Delorme, *architect*, 102.
 Demuelle, 51.
 Denis, Saint, 212, 309.
 Desboutin. "La bonne Bête," 239.
 Desca, *sculptor*. "Nos Aïeules" (Luxemburg), 204.
 Desjardins, *sculptor*. Invalides, 132, 338.
 Desmoulins, Camille, 38, 49, 228.
 Detaille. "Vers la Gloire" (Panthéon), 230.
 Dhurmer. "Aveugles à Tanger" (Luxemburg), 207.
 Diary, 18.
 Diderot, 65, 108.
 Donatello, 185, 186.
 Dorée, Galerie, 51.
 Dou, Gérard. "La Femme hydro-pique," 163; "Lecture de la Bible," 163; "L'Epicière," 165; "Vieillard Lisant," 167.
 Drapers, 15.
 Drawings, *see* Louvre, Petit Palais, Luxembourg, Bibliothèque Nationale, Carnavale.
 Dressmakers, 15.
 Drolling. "Intérieur d'une Cuisine" (Louvre), 171.
 Dubois, *sculptor*, 203, 230, 254.
 Duc, *architect*, 52.
 Duccio, Agostino di, *sculptor*, 186.
 Ducq, Le. "Les Maraudeurs," 166.
 Du Jardin. "Le Pâturage," "Les Charlatans Italiens," 166; "Paysage," 167.
 Dumont, *sculptor*, 52.
 Dupré. "Pâturage," 173.
 Dürer. "Tête de Vieillard," 162.
 Duval, Jobbé, 46.
 Du Vair, *sculptor*, 187.

E

Ecole de Médecine, 66.
 " des Arts Décoratifs, 104.
 " Beaux Arts, 66.
 " Militaire, 79.

Embassy, British, 5.
 " U.S.A., 5.
 Enamels, 91, 190.
 Enghien, Duc d', 348.
 Entrepôt Frigérifique des Halles Centrales, 67.
 Etats Généraux, 34, 37.
 Etex, *sculptor*. Work on Arc de Triomphe de l'Etoile, 43.
 Eudes, Count of Paris, 33.
 Exhibitions, 79.
 Eyck, Van. Salle van Eyck (Louvre), 166.

F

Fabrizio, Gentile da.
 "Nativity," "Marriage of the Virgin," "La Présentation au Temple," "Flight into Egypt," "Virgin and Child" (Louvre), 159.
 Fairs, *see* Diary, 13.
 Faivre, "La Femme à l'Eventail" (Luxembourg), 207.
 Falconet, *sculptor*, 187, 188.
 Falguière.
 "Eventail et Poignard," "Les Nains" (Luxembourg), 206; "La Cène" (Petit Palais), 239.
 Fans, 15.
 Fantin-Latour.
 In Collection Moreau, 200; "La Nuit," portrait of his wife, 204; sketches by, 205; "Un Atelier aux Batignolles," 206; "L'Or du Rhin" (Luxembourg), 207; "Faust," "La Tentation de St Antoine" (Petit Palais), 238.
 Fares:—
 Cab, 4.
 Metro., 3.
 Omnibus, 4.
 Trams, 4.
 Ferrier. Work in Hôtel de Ville, 123; "General André," 206.
 Fête de la Fédération, 38.
 Fêtes, *see* Diary, 18.
 Feuchères, *sculptor*, 43.
 Fieschi, 65, 71, 209.
 Fiesole, Giovanni di.
 "Martyre des Saints Cosme et Damien," "Couronnement de la Vierge," "La Mort de St. Jean Baptiste" (Louvre), 159.
 Fiesole, Mino da, 185, 186.
 Flamaël, frescoes by, 68.
 Flameng. "Bateau de pêche à Dieppe" (Luxembourg), 206.
 Flandrin, Hippolyte.
 "Figure d'Etude," 171; "Mme. Vinet" (Louvre), 172; sketches by, 207; "La Solitude" (Luxem-

bourg), 207; in St Germain des Prés, 203; in St Vincent de Paul, 277.
 Flinck. "L'Annonce aux Bergers" (Louvre), 163.
 Folies Bergères, 13.
 Fontaine, *architect*.
 Work on Arc de Triomphe du Carrousel, 42; on Elysée, 105.
 Foucault, M., *architect*, 71.
 Fountains, playing of, 307, 341, 344.
 Fouques, *sculptor*. Work in Petit Palais, 237.
 Fouquet.
 In Louvre, 151; "Guillaume Juvenal des Ursins" (Louvre), 169.
 Fragonard.
 In Louvre, 151; "La Leçon de Musique," "La Vœu à l'Amour," 170; "Corésus et Callirhoë," "Esther devant Assuérus" (Louvre), 171.
 Francheville, *sculptor*, 187.
 Franck. "La Passion" (Louvre), 167.
 François Ier., 35, 55, 146.
 Frémiet, *sculptor*, 203, 237, 288.
 Friant. "La Toussaint" (Louvre 206.
 Fromentin. "Egyptian Women" (Louvre), 173.
 Furriers, 15.

G

Gabriel, Jacques Ange, *architect*, 104, 242, 325, 331.
 Gaddi, Taddeo.
 Drawings by, 194; picture by, 159.
 Gaillard. "Portrait de Femme" (Luxembourg), 205; "Mgr. Ségur," 207.
 Gambetta, Monument to, 149.
 Gandara, La. "Femme à la Rose" (Luxembourg), 207.
 Garbo, Raffaello del. "Le Couronnement de la Vierge" (Louvre), 159.
 Garnier, Charles, *architect*, 224.
 Gaspard, 189.
 Gasq, *architect*, 110.
 Gautheron. Statue of Diderot, 65.
 Gellée, Claude, 170.
 Geneviève, Sainte, 18, 32, 33, 228, 254, 256.
 Geoffrey. "Le Jour de la Visite à l'Hôpital" (Louvre), 207.
 Gérard.
 In Louvre, 151; "Daphnis et Chloe," "Impératrice Marie-Louise," 154; "Comte Regnault," Portrait of Isabey, 155 (Louvre); in Versailles, 334.

Gericault.
Portrait of himself, 154; "Le Radeau de la Méduse" (Louvre), 155.
Gérôme, Léon, *sculptor*. "Tanagra" (Luxembourg), 203; "Un Combat de Coqs" (Luxembourg), 205.
Gervex.
In Hôtel de Ville, 123; "Madame Valtresse de la Bigra" (Luxembourg), 207.
Ghirlandaio.
Mosaic attributed to (Cluny), 87; "Portraits d'un Vieillard et d'un Enfant," "La Visitation," 158; "Le Christ marchant au Calvaire" (Louvre), 159.
Gigoux. "Général Dwernicki" (Louvre), 173.
Gillinger. "Adoration des Mages" (Louvre), 162.
Ginain, *architect* of Galliéra, 108.
Giordano. "Mars et Vénus" (Louvre), 168.
Giorgione.
"Concert Champêtre," 157; "Sainte Famille" (Louvre), 160.
Giotto.
School of, 159; "St François d'Assise recevant les Stigmates" (Louvre), 159.
Girardon, *sculptor*, 187, 189, 197, 281, 325, 326, 339, 340.
Goffin, *sculptor*, 206.
Goring, Ulrich, bust of, 61.
Gors. "Comte Fournier-Sarlovèze" (Louvre), 155.
Gossaert. "Madonna" (Louvre), 166.
Gothic Architecture, 26.
Goudant. "Auction," 238.
Goujon, Jean, 24, 43, 69, 102, 107, 146, 147, 185, 209, 325, 331.
Goya. "Jeune Femme espagnole," "La Femme à l'Éventail" (Louvre), 162.
Goyen.
Sallé van Goyen, 165; "Paysage" (Louvre), 165.
Gozzoli. "Le Triomphe de St. Thomas d'Aquin," "Vierge and Saints," 159.
Grand Guignol Théâtre, 12.
" Palais, 18, 19, 80.
Grands Boulevards, 63.
" Magasins, 15.
Granié. "Mlle. Moréno" (Luxembourg), 207.
Greuze.
In Louvre, 151; in Salle la Caze, 154; "L'Enfant à la Poupée," "La Laitière," "La Cruche cassée," "L'Accordée de Village,"

170; "L'Oiseau mort," "Gluck," 171; drawings by (Louvre), 194.
Grévin, Musée, 64.
Grocer, 15.
Gros.
"Bonaparte à Arcola," "Napoleon visiting the Sick at Jaffa" (Louvre), 155.
Guardi. "Venice" (Louvre), 161.
Guérin. In the Louvre, 197; "Horses of the Sun" (Versailles), 339.
Guerrazar, Treasure of, 94.
Guilbert, *architect*. Notre Dame-de-Consolation, 222.
Guillonnet. "Le Presage" (Petit Palais), 238.
Guimet, M. E., 111.
Gumery, *sculptor*. Square des Arts et Métiers, 102.

H

Hairdressers, 16.
Halle au Blé, 67.
Hall of the Girondists, 97.
Hals, Dirk. "Festin Champêtre" (Louvre), 165.
Hals, Franz.
Salle Franz Hals, 164; "René Descartes," the "Famille Beresteyn," "Nicolas van Beresteyn and his Wife" (Louvre), 164; "La Bohémienne," 167; "Portrait de Femme," 167.
Hardy, *sculptor*. Work at Versailles, 328, 340.
Harpignies.
Portrait of, 204; "Paysage," 206; "Le Colisée" (Luxembourg), 207; "Le Ruisseau," 239; drawings by, 239.
Harrison, Frederic, *quoted*, 32, 40, 107.
Haussmann, Eugène Georges, 30.
Helleu, Paul. "Versailles," 207.
Helst, Van der. "Personnages inconnus" (Louvre), 167.
Hémicycle of Delaroche, 103.
Henner.
Salle Henner (Petit Palais), 238; in Chauchard Collection, 168; "La Liseuse" (Louvre), 168; "Idylle," "Naiade" (Luxembourg), 207.
Henri III., 36.
Henri IV., *see* History, Pont Neuf, Louvre, Carnavalet.
Hesse, frescoes by, in St. Gervais et St. Protas, 265.
Hialle, *sculptor*. Statue of Leblanc, 99; statues on Hôtel de Ville, 122.
Hilair. "La Leçon de Musique," "La Lecture," 170.
His de la Salle Collection, 157, 194.

History, 30.
 Hittorf, *architect*, 65.
 Hobbema.
 Salle Hobbema, 166; "Le Moulin" (Louvre), 166.
 Hocard. "Les Chantres" (Petit Palais), 239.
 Holbein.
 "Miniature," 50; "Erasmus," 162; "Nicholas Kratzer," 162; "Sir Richard Southwell," 162.
 Hongre, le, *sculptor*. Work at Versailles, 338, 339.
 Hoogh, Pieter de.
 Dutch Interior, An Interior (Louvre), 165.
 Hoppner. "Countess of Oxford," 162.
 "Horses of the Sun," 129.
 ,, of Marly, 242.
 Hosier, 17.
 Hôtel Bretonville, 128.
 ,, Chenizot, 128.
 ,, Clisson, 45.
 ,, Lambert, 128.
 ,, de Lauzun, 128.
 ,, de la Reine, 67.
 ,, Rohan, 129.
 ,, Saint Paul, 35, 121.
 ,, de Soissons, 67.
 ,, Strasbourg, 129.
 Houdon, *sculptor*, 60, 96, 18, 188, 332.
 Huet. Landscapes by (Louvre), 172.
 Hugo, Victor, 44, 53, 222, 229.
 Humbert. "Fin de Promenade" (Luxembourg), 207; "Madame X," 207.
 Huysmans. "Paysage," 167.

I
 Idrac, *sculptor*. "Mercure" (Luxembourg), 203.
 Ile de la Cité, 1, 126.
 ,, des Cygnes, 2.
 ,, Louvier, 2.
 ,, Notre Dame, 128.
 ,, St. Louis, 2, 128.
 Ingres.

In Louvre, 151; "Œdipe expliquant l'Enigme au Sphinx," "La Source," 157; "Jeanne d'Arc," a Portrait, "La Baigneuse," "Roger délivrant Angélique," 171; "Homère déifié," 171; "Odalisque couchée," "La Chapelle Sixtine" (Louvre), 172.
 Injalbert, *sculptor*. Bust of Van Praet, 56; "Faunesse au Biniou," 203.
 Institut de France, 130.
 Isabey.
 In Chauchard Collection, 168; "Un

Mariage," 173; drawings by (Louvre), 195.
 Italian Primitifs, Salle des, 158.

J

Jacquemart, *sculptor*.
 Work at Hôtel de Ville, 122; at Trocadéro, 288.
 Jacquet, on Petit Palais, 238.
 James II. of England, 95, 317.
 Jansénistes, 269.
 Jean II., 34.
 Jeannot. "La Présentation" (Petit Palais), 239.
 Jean-sans-Peur, 36, 287.
 Jewellers, 16.
 Joconde, La, 155.
 Jongkind.
 "Clair de Lune à Dordrecht," "Clair de Lune" (Petit Palais), 239.
 Jordaens.
 "Le Concert après le repas," 162; "Le Roi boit," "Portrait d'Homme," "L'Enfance de Jupiter," "Four Evangelists (Louvre), 163; "Jugement dernier" (Louvre), 167.
 Joseph, Frère, bust of, 117.
 Josephine, 68, 297.
 Jouvenet, in Louvre, 170.
 Juillet, Colonne de, 52.
 Julian the Apostate, 82.

K

Kauffmann, A. "Portrait" (Louvre), 162.
 Keyser. "Un Militaire," "Portrait d'Homme" (Louvre), 165.
 Kings, dates of, 30.
 Knidos, Treasury of, 174.

L

Labarre, *architect* of the Bourse, 66.
 La Caze, Louis, 153.
 Lac Inférieur, 61.
 ,, Supérieur, 61.
 Lalande, 65.
 Lamballe, Princesse de, 268.
 Lancret.
 In Louvre, 151; "La Leçon de Musique," 170; "L'Innocence (Louvre), 171.
 Landowsky, *sculptor*.
 In Panthéon, 230; in Petit Palais, 237.

- Lappara. "Coplas" (Luxembourg), 206.
- Larche, *sculptor*, 237.
- Largillière. In the Louvre, 154, 170.
- Larroux, *sculptor*, 237.
- Laurens, J. P.
 "Portrait of J. P. Laurens," 205;
 "Solitude" (Luxembourg), 207;
 in Panthéon, 230; "St Bruno,"
 "Proclamation de la République"
 (Petit Palais), 238.
- Lawrence.
 "Mr and Mrs Angerstein," "Mary
 Palmer" (Louvre), 162.
- Léandre. "Portrait of G. C." (Luxem-
 bourg), 207.
- Lebasque. "Goûter sur l'Herbe"
 (Luxembourg), 206.
- Leblanc, Nicolas, statue of, 99.
- Lebourg. "Temps de Pluie" (Petit
 Palais), 239.
- Le Brun, Charles, 328-330.
- Le Brun, Madame Vigie.
 Portraits of herself, "Mme. Mole
 Reymond" (Louvre), 170.
- Lecointe, *architect*, 65.
- Lefuel, *architect*. Work on Louvre, 148.
- Lefebvre, "Yvonne," 205.
- Legros, *sculptor*, 187.
- "E. "Manet" (Petit Palais),
 229.
- Le Lorrain, Robert. Work at Archives
 Nationales, 45; "Horses of the
 Sun" (Imprimerie Nationale), 129.
- Lemaire, *sculptor*, 43.
- Le Mercier. Decorations by, in Louvre,
 158.
- Lemoine. Work in Archives Nationales,
 50.
- Le Moyne. "Hercule et Omphale"
 (Louvre), 154.
- Lenepveu, in Panthéon, 230.
- Lenoir, *architect*, 65, 102.
- Le Nôtre, *landscape gardener*.
 Champs Elysées, 80; Versailles,
 337.
- Lepautre, A., *architect*. Hôtel de
 Beauvais, 117.
- Lepère. "Le Grain" (Luxembourg),
 207.
- Lépicie. "Carle Vernet" (Louvre),
 171.
- Leroy. "Tisseuse" (Luxembourg), 207.
- Lescot, Pierre, *architect*, 28, 69, 107,
 146, 313.
- Lestocard. Carving in St Etienne-du-
 Mont, 256.
- Le Sueur, *see* Sueur.
- Le Vau, *architect*, 116, 128, 130, 268,
 324.
- Lévy-Dhurmer. "Maternité" (Petit
 Palais), 239.
- Leyden, Van. "La Montée au Cal-
 vaire" (Louvre), 167.
- Lhermitte, 206; "La Paye des
 Moissonneurs" (Luxembourg),
 206.
- Library of the Kings, 54.
- Lievens. "La Vierge visitant St.
 Elisabeth" (Louvre), 163.
- Linguet, *writer*, 37.
- Lippi.
 "La Nativité," "Vierge glorieuse,"
 158; Virgin and Child, 159; draw-
 ings by (Louvre), 194.
- Lisi. "Le Sommeil de l'Enfant Jesus"
 (Louvre), 168.
- Little Theatres, 12.
- Longchamp, 14, 62.
- Lorrain, Claude, in Louvre, 151, 170.
- Louis VI., 33, 46.
- Louis IX., 34, 277, 306, 310, 348.
- Louis XII., 55.
- Louis XIV., 37, 42, 51; and Louvre,
 146; and Versailles, 323-344;
 statue of, by Coyzevox, 69.
- Louis XV., 37, 49.
- Louis XVI., 37; Chapelle Expiatoire,
 80; execution of, 243; in Temple,
 284; tomb of, at St Denis, 315.
- Louis XVIII., 39, 97.
- Louis Napoleon, 40, 105.
- Louis Philippe I., 39, 44, 52, 65, 71.
- Loup. "Mélancolie" (Luxembourg),
 206.
- Louvre. For collections and their
 hours, *see* p. 149.
- Lucas. "A Midi chez les Paysans"
 (Luxembourg), 238.
- Luini.
 "Virgin and Child," 156; frescoes by,
 157; "Forge de Vulcain," "Salomé
 recevant la Tête de St. Jean
 Baptiste," "Sainte Famille"
 (Louvre), 157, 160.
- Luminais. Work in Bourse de Com-
 merce, 66.
- Lutetia Parisiorum, 32.

M

- Maas. "Le Bénédicté" (Louvre), 167.
- Mabuse. Madonna and Child
 (Louvre), 156.
- Mainardi. Virgin and Child (Louvre),
 158.
- Maisons-Lafitte (Racing), 14.
- Malleer. "La Madeleine" (Louvre),
 171.
- Malouel. "Le Christ mort soutenu
 par le Père Eternel et la Vierge"

- (Louvre), 169; "La dernière Communion de St. Denis," 169; "St. Pierre et un donateur," 169.
- Manet.
"Olympia" (Louvre), 171; in Collection Moreau, 200; in Salle Caillebotte, 202; "M. Duret," (Petit Palais), 238; portrait of, 238.
- Man in the Iron Mask, 52.
- Manni, in Louvre, 139.
- Mansart, Hardouin, *architect*, 29, 51, 69, 291, 296, 307, 324, 325, 326, 331, 338, 342, 346.
- Mansart, the Younger, 120.
- Mantegna.
"La Sagesse victorieuse des Vices," "La Vierge de la Victoire," "La Calvaire," "Le Parnasse," "Concert d'Enfants," 160; "Ecce Homo" (Louvre), 161.
- Maratta. "Marie Madeleine Rospigliosi" (Louvre), 168.
- Marcel, Etienne, 34, 35; statue of, 122.
- Marchesi. "Le Christ portant la Croix" (Louvre), 168.
- Marcus Asiaticus, bust of, 60.
- Mardi-Gras, 19.
- Marie, *architect*. Work on Ile St. Louis, 128.
- Marie Antoinette, 48, 51, 96, 97, 322, 344, 346.
- Marne, river, 2.
- Marqueste, *sculptor*. Work on Hôtel de Ville, 122.
- Marsy, *sculptor*, 189, 325, 326, 339.
- Martin, Henri, *painter*, 123, 205, 207, 239, 282.
- Mask, Man in Iron, 52.
- Masson, Benedict, at Invalides, 132.
- Massone, Giovanni. "La Nativité" (Louvre), 160.
- Massou, *sculptor*. Work at Versailles, 339.
- Mathey. "Portrait d'un Graveur" (Luxembourg), 205.
- Mathioli, 52.
- Matsys.
Salle Matsys, "Le Banquier et sa Femme," Virgin and Child (Louvre), 166.
- Mayer, "Le Rêve du Bonheur" (Louvre), 154.
- Mazeline, *sculptor*. Work at Versailles, 339.
- Medals and Plaques, *see* Petit Palais, Louvre, Bibliothèque Nationale, Cluny, Luxembourg, Carnavalet.
- Médicis, Fontaine de, 201.
- Médicis, Catherine de, 147, 148.
- Medicis, Marie de, 208, 209.
- Meissonier.
Place in Louvre, 151; in Chauchard Collection, 168; "Napoleon III. à Solferino," portrait of himself, "Paris, 1870-71"; "Les Ordonnances," 172; "Ruines des Tuileries" (Louvre), 173; sketches by (Luxembourg), 205.
- Memling. "Madonna and Child" (Louvre), 157; "St. Jean Baptiste," 166.
- Memmi, Simone. "Jesus Christ marchant au Calvaire" (Louvre), 159.
- Ménard. "Nu dans un Intérieur," 206; "Portrait d'homme," 207 (Luxembourg).
- Mercié, *sculptor*, 122, 203, 204, 205, 288, 290, 321.
- Merité, *sculptor*. "Hallali" (Petit Palais), 237.
- Messina. "Le Condottière" (Louvre), 160.
- "Métro," 3.
- Metsu, Gabriel.
"Admiral Tromp," 164; "La Leçon de Musique," 165; "Le Marché" (Louvre), 166.
- Meulen.
"Château de Vincennes," 163.
- Meunier, C., *sculptor*. In Luxembourg, 204.
- Meunier, Jules.
"Retour des Champs," "Les Chemineaux" (Luxembourg), 205, 207.
- Mi-Câreme, 19.
- Michel.
"Intérieur de Forêt," "Aux Environs de Montmartre" (Louvre), 172.
- Michel, Abbé de l'Epée, tomb of, 273.
- Michelet, 95.
- Mickiewicz, Adam, Musée, 129.
- Mierevelt.
"Portrait d'une Femme," "Portrait d'Homme" (Louvre), 164.
- Mignard.
Portrait of himself, 170; in Galerie Mollien (Louvre), 170; in Louvre, 151.
- Milcendeau. "La Mère et les deux Enfants" (Luxembourg), 207.
- Millet, Aimé, statue by, 99.
Jean-François.
In Louvre, 151; in Chauchard Collection, 188; "L'Angélus," 168; "Les Glaneuses," 171; "Le Printemps," 171; "Eglise de Gréville," "La Couseuse," "Brûleurs

- d'Herbes," 172; "Les Botte-
leurs," "Le Fendeur de Bois"
(Louvre), 173; "Le Vanneur," 173.
Milliners, 16.
Ministère des Affaires étrangères, 65.
" de la Guerre, 65.
" des Travaux publics, 65.
Moillé. "Le Loing à Moret" (Petit
Palais), 238.
Mol, Van. "Tête de jeune Homme"
(Louvre), 167.
Molière, 106, 107, 131.
Mona Lisa, 155.
Monet.
In Collection Moreau, 200; in Salle
Caillebotte (Luxembourg), 204;
"Coucher de Soleil" (Petit
Palais), 239.
Montereau, Pierre de, *architect*, 98,
278, 312.
Monuments Français, Musée de, 102.
Mor, Antonio.
Portraits of Louis del Rio and his
Wife, 157; "Le Nain de Charles
Quint," Edward VI. of England,
167.
Moreau, Gustave, 213, 206, 207.
" Collection, 200.
Moreau - Nélaton. "Harfleur"
(Luxembourg), 206.
Morisot. "Jeune Fille" (Petit Palais),
239.
Mottez.
"Mme. M." (Luxembourg), 206;
in Petit Palais, 238.
Moulin Rouge, 13.
Moulins, Hippolyte, *sculptor*. "Une
Trouvaille à Pompei" (Luxem-
bourg), 203.
Muenier. "Les Chemineaux," 207.
Municipal Government, 121.
Muriilo.
Portraits, 154; Immaculate Con-
ception, "Le jeune Mendiant,"
161; "Sainte Famille" (Louvre),
"Miracle," "La Vierge au Chape-
let," 162.
Music Halls, 12, 13.
Musset, Alfred de, 66, 107, 108.

N

- Nanteuil, *sculptor*. "Eurydice," 188
(Louvre); in Notre-Dame-de-
Lorelle, 222.
Napoleon, 39, 42, 49, 71, 72, 104, 105,
119, 132, 133, 200, 208, 209, 218,
226, 245, 272, 297, 342.
Natoire.
In Archives Nationales, 48; in
Versailles, 345.

- Nattier.
"Portrait de Femme," 170; Portrait,
171 (Louvre); at Versailles, 336.
Neefs. "Vue interieur" (Louvre),
167.
Neer, Van der. "Entrée d'Auberge,"
165; "Dutch Canal," 165;
"Dutch Village," 165.
Neuville, de. "Bataille de Cham-
pigny" (Petit Palais), 239.
Ney, Marshal, statue of, 202.
Niké of Samothrace, 174.
Nolhac, Pierre de, 324.
"Nord-Sud," 3.
Norman pirates, 33.
Notre-Dame, 215.
Nôtre, Le, *landscape gardener*, at
Champs Élysées, 80; Tuileries,
289; Versailles, 324, 337, 339.

O

- Oath of the Constitution, 68, 347.
Observatoire, Fontaine de l', 202.
Obstal, Van, *carver*, 92, 195.
Octobre, *sculptor*. "Nymphe" (Lux-
embourg), 204.
Odéon, 11.
Eben, furniture by, 193.
Omnibuses, 4.
Orléans, Duc d', 71, 227.
Os, Van. Flowers by (Louvre), 166.
Ostade, 165.
"Halle des Voyageurs, 165; Salle
van Ostade, 165; "Le Fumeur,"
165; Portraits of his family, a
Scene on the Ice, "La Halle,"
"Maître d'École," "Marchand de
Poisson" (Louvre), 170.
Oudry. "La Ferme" (Louvre), 170.

P

- Paillet, *sculptor*, 204.
Pajou, *sculptor*, 188, 193, 328.
Palais Bourbon, 78.
" de la Présidence, 79.
" Royal, Théâtre, 10.
" des Thermes, 26.
Palmezzano. "Le Christ mort"
(Louvre), 158.
Panelli. "La Nativité" (Louvre),
168.
Papin, Denis, 99.
Parcel Post, 6.
Paris.
Books on, 23.

Paris.

- Picture Galleries of, 5.
 Position of, 2.
 Week's Visit to, 16.
 What to See, 16.
 Paris, *sculptor*. Statue of Danton, 66.
 Parisii, tribe of, 32.
 Parloir aux Bourgeois, 122, 241.
 Parthenon, Frieze of, 175.
 Pater.
 In Louvre, 151; "Fête Champêtre" (Louvre), 171; at Versailles, 345.
 Paillet, *sculptor*. "Deux Amis" (Louvre), 204.
 Pavillon de Hanovre, 64.
 Peinte, *sculptor*, 203.
 Pelletier, monument to, 105.
 Peña, Diaz de la.
 In Chauchard Collection, 168; La Fée aux Perles," "Chèvres dans la Forêt," "Les Bohémiens," 172; "Sous Bois," "Vénus désarmant l'Amour," "Sous Bois," "Woodland Scene" (Louvre), 173.
 Penicaud family, 91, 190, 237.
 Percier, *architect*, 42, 105.
 Perfumers, 16.
 Perrault, Claude, *architect*, 147, 223.
 Perret.
 Sketches by, 205; "Tirailleurs Sénégalais" (Luxembourg), 207.
 Perugino. "St Paul" (Louvre), 159, 161.
 Pesellino. "Le Christ mort" (Louvre), 159.
 "Petit Bleu," 6.
 Petit Palais, 80, 235-240.
 Phidias, 150, 175.
 Philippe-Auguste, 33, 34, 145.
 " " " Wall of, 26, 50, 95, 267, 291.
 Philippe IV., 34.
 Philippe Égalité, 81, 227, 232.
 Photographers, 16.
 Photographic materials, 16.
 Photographs of the Louvre collection, 157.
 Picard. Paintings in Hôtel de Ville, 123.
 Pictures—
 See Louvre, 153, 173; Arts Décoratifs, 199; Cluny, Carnavalet, Luxembourg, Petit Palais, Archives Nationales, Hôtel de Ville.
 Pigalle, *sculptor*, 170, 188, 276.
 Pilon, Germain, *sculptor*, 184, 185, 188, 266, 286, 313, 315.
 Pinaigrier family, 256.
 Pinturicchio. Virgin and Child (Louvre), 160.
 Piombo, del. "A Visitation," 160.

- Pisano. "Portrait d'une Princesse de la Maison d'Este" (Louvre), 159.
 Pissarro, in Collection Moreau, 200.
 Place Dauphine, 127.
 Pointelin. "Fond de Vallon" (Luxembourg), 205.
 Poisson legacy, 61.
 Pont de la Concorde, 65.
 " Sully, 65.
 Population, 1.
 Port du Julienne, 110.
 Postal regulations, 5, 6.
 Potter, in Louvre, 166.
 Pourbus. "Guillaume de Vair" (Louvre), 163; "Marie de Médicis" (Louvre), 163.
 Poussin.
 In Louvre, 151, 170; "Diogène jettant son écuelle" (Louvre), 156.
 Pradier, *sculptor*, 107, 170, 188.
 Prévôt des Marchands, 121.
 " de Paris, 121.
 Prieur, Barthélemy, *sculptor*, 185, 186.
 Prinnet. "Le Bain" (Luxembourg), 205.
 Prud'hon.
 In Louvre, 151; "Christ on the Cross," 155; "Empress Josephine," "Marie Lagnier," "Psyché" (Louvre), 155.
 Puech, *sculptor*. "La Muse d'André Chenier," 203.
 Puget, François. "Pierre Puget" (Louvre), 170.
 Puget, Pierre, *sculptor*, 187.

Q

- Quai aux Fleurs, 127.
 Quost. "Paysage" (Luxembourg), 207.

R

- Racing, 13.
 Raeburn.
 "Mrs Maconochie," "Hannah More," a Portrait, "Vue de Venise," "Captain Hay" (Louvre), 162.
 Raffaelli, 204.
 Railway, Métro, 3.
 Raphael.
 "St. Michel," "La belle Jardinière," "La Grande Sainte Famille de François Ier," 156; "Balthasar Castiglione," 157; "La Vierge au Diadème bleu,"

- "St. George," "St. Michel,"
 "Giovanna of Aragon," 161;
 Portrait (Louvre).
- Ravy, Jehan, *sculptor*. Work in Notre Dame, 218.
- Reade, Charles, 69.
- Regnaudin, *sculptor*. Work at Versailles, 338, 339.
- Regnault.
 In Louvre, 151; "Comtesse de Barck," 173; monument to, 103.
- Religious ceremonies, *see* Diary, 18.
- Rembrandt, in Louvre, 163.
- Renaissance, architecture of the, 26.
- Renan, 95.
- Renard, "La Grandmère" (Luxembourg), 207.
- Reni, Guido.
 "St. Sébastien," 161; "La Madeleine," "Ecce Homo" (Louvre), 168.
- Renommées, 242.
- Republic:—
 First, 38.
 Second, 39.
 Third, 40.
- Restaurants, 6-10.
- Restout, "Secrecy and Prudence," 48.
- Revolution, 39, 80, 243.
- Reynolds, Sir Joshua. "Master Hare," 162.
- Ribera.
 Le Pied-bot, 154; Virgin and Child, 154; "St. Paul Ermite," "Le Christ au Tombeau," "L'Adoration des Bergers" (Louvre), 161.
- Ribot, "Portrait de l'Auteur" (Luxembourg), 207.
- Ricard.
 A portrait, 171; in Collection Moreau, 200; in Petit Palais, 238.
- Richemont, "La Sœur Rosalie" (Petit Palais), 238.
- Richelieu, 47, 227.
- Riesener, in Petit Palais, 238.
 "furniture by, 193.
- Rigaud.
 "Cardinal de Polignac," "J. de Berville" (Louvre), 154, 170.
- Rive Droite, 3.
 "Gauche, 2.
- Robbia, della, 184, 186, 238.
- Robert, "La Forge" (Petit Palais), 239.
- Rodin, *sculptor*, in Luxembourg, 203, 205, 206; "Victor Hugo," in Palais-Royal, 228; "Le Penseur" (Panthéon), 230; in Petit Palais, 241.
- Roll.
 In Hôtel de Ville, 122; "Le quatorze Juillet," 238; "Exode," "En Été" (Petit Palais), 239.
- Roller-skating, 13.
- Romanelli, ceiling by, 56.
- Romanesque architecture, 26.
- Romano, Giulio.
 "La Nativité," 160; "St. Margaret," 161; "Vénus et Vulcain" (Louvre), 168.
- Romney, "Sir John Stanley" (Louvre), 162.
- Rosa, Salvator, "Bataille" (Louvre), 162.
- Rosalba, pastels by (Louvre), 195.
- Rosselli, "Vierge glorieuse" (Louvre), 159.
- Rosso, "Impression" (Luxembourg), 204.
- Rothschild Collections, 84, 196.
- Rousseau, Jean-Jacques, 51, 231, 304, 305.
- Rousseau, Théodore.
 In Chauchard Collection, 168; a Landscape (Louvre), 172.
- Roybet, "Le Fumeur" (Chauchard Collection, Louvre), 168.
- Rubens.
 Series of Marie de Médicis Paintings, 164; Salle Rubens, 164; Assumption of the Virgin, "La Fuite de Loth," Hélène Fourment, Un Tournai, Adoration of the Magi, "Kermesse," a Landscape, Elizabeth of France, "Paysage," "Joanna d'Autriche," "Le Christ en Croix," "François de Médicis," "Marie de Médicis," 163, 167; "Vierge dans les Fleurs," "Marie de Médicis," drawings by (Louvre), 194.
- Rubens, Salle, 164.
- Rude, *sculptor*, 43, 170, 188.
- Rue du Bac, 65.
- Rue de la Barillère, 66.
 "Brisemiche, 270.
 "Rue Francs-Bourgeois, 27.
 "St. Antoine, 270.
 "Taillepin, 270.
 "Vaugirard, 68.
 "de Venise, 270.
 "de Viarmes, 66.
 "Vieille-du-Temple, 27.
- Ruelle des Gobelins, 110.
- Ruggieri, *astrologer*, 67.
- Ruysdael.
 "La grosse Tour," "Paysage, Salle Ruysdael, Landscapes, Storm off the Dutch Coast, "Paysage" (Louvre), 165.

S

Sacchi, painting by, 160.
 St. Martin-des-Champs, 27, 98.
 Salle Casimir-Périer, 79.
 „ des Conférences, 98.
 „ des Fêtes, 79.
 „ des Gardes, Conciergerie, 97.
 „ His de la, 157, 194.
 „ Rubens, 163.
 „ Saint Louis, Conciergerie, 97.
 „ des Séances, Chambre des
 Députés, 78.
 „ du Trône, Chambre des
 Députés, 78.
 „ Van Dyck, 163.
 Salon Carré, 155.
 Salvator Rosa, *see* Rosa.
 Sand, George, portraits of, 71.
 Sarazin, *sculptor*. Work in Louvre, 187;
 at Versailles, 338.
 Sardini, Scipio, villa of, 63.
 Sarto, Andrea del.
 „ „Sainte Famille,” 159, 160; draw-
 ings by (Louvre), 194.
 Scheffer. “La Mort de Géricault”
 (Louvre), 173; Portrait of Armand
 Carrel, 70.
 Schiavone. Virgin and Child (Louvre),
 161.
 Sculpture.
 Louvre, 173-189. *See also* Cluny,
 Arts Décoratifs (199), Cluny,
 Carnavalet, Bibliothèque Na-
 tionale, Trocadéro.
 Seine, 2.
 September massacre, 97.
 Seurre, *sculptor*. Murat at Aboukir,
 43; Statue of Molière, 107.
 Sévigné, Mme. de, 69, 74, 246.
 Shirtmakers, 17.
 Shops, 14-17.
 Sicard, Abbé, 66.
 Sidaner, Le. “La Table” (Luxem-
 bourg), 207.
 Signorelli (Louvre), 159.
 Simon. “La Procession” (Luxem-
 bourg), 207.
 Sisley.
 In Moreau Collection, 200; Salle
 Caillebotte (Luxembourg), 204;
 “Les Sœurs,” “L’Eglise de
 Moret” (Petit Palais), 239.
 Skating, 13.
 Slodtz, *sculptor*, 188, 270.
 Snyders. In Salle Louis la Caze
 (Louvre), 154.
 Solario.
 “Le Calvaire,” “Charles d’Am-
 boise,” “La Vierge au Coussin
 vert,” “La Tête de St Jean-
 Baptiste” (Louvre), 160.

Sommerard, M. A., *collector*, 82.
 Soubise, Hôtel de, 45.
 Soufflot, *architect*. Panthéon, 228;
 fountain by, 106.
 Spagna.
 “Nativité” works in Louvre, 161.
 Spenlove - Spenlove. “Le dernier
 Voyage” (Petit Palais), 238.
 Staël, Mme. de, 52.
 Steamers, 5.
 Steen, Jan.
 Salle Jan Steen, “Fête,” 165;
 “Repas de Famille” (Louvre),
 167.
 Steinheil. Work in Conservatoire des
 Arts-et-Métiers, 98.
 Streets, numbering of, 3.
 Strete, Gwyllim. “Anne of Cleves”
 (Louvre), 162.
 Sueur, Le (Louvre), 169, 170.
 Suger, Abbé, 310.
 Sully, Duc de, 120.
 Sully, Maurice de, 26.

T

Tailors, ladies', 16.
 Tapis de la Savonnerie, 109.
 Tarnier Hospital, 202.
 Tattetrain, “Sauvetage en Mer,”
 239.
 Tea, afternoon, 14.
 Telegrams, 6.
 Temples, Roman. 213, 272.
 Teniers. Salle Teniers, “Intérieur”
 (Louvre), 167.
 Terburg, Gerard.
 “Le Galant militaire,” “La Leçon
 de Musique” (Louvre), 165; “Le
 Concert,” 166.
 Thackeray, his café in Paris, 65.
 Theatres, 10-13.
 Theotocopuli. “King Ferdinand”
 (Louvre), 161.
 Thermes, ruins of, 65, 82, 87.
 Theunissen. “Harpignies” (Luxem-
 bourg), 204.
 Thévenot. “Portrait de Femme”
 (Luxembourg), 206.
 Thiers Collection, 196.
 „ statue of, 321.
 Thomas, Albert, *sculptor* (Grand
 Palais), 110.
 Thomy-Thiéry collection, 172.
 Ticket offices for theatres, 10.
 Tintoretto.
 “Pietro Mocenigo,” 154; “Suzanne
 au Bain,” 156; “Le Paradis,”
 161; portrait of himself (Louvre),
 170.

Tisi. "Sommeil de l'Enfant Jesus," 168.

Tissot.
"Le Départ," "En Pays Etranger" (Luxembourg), 206; in Petit Palais, 238.

Titian.
"François Ier," "L'homme au Gant," "Alphonse de Ferrare et Laura de Dianti," 156; "Allégorie en l'Honneur d'Alphonse d'Avalos," "Le Christ couronné d'Epines," 157; "Portrait d'un Chevalier de Malte," Madonna and Saints, "Sainte Famille," "La Vierge au Lapin," "Les Disciples d'Emmaüs" (Louvre), 161.

Tocqué. "Marie Leczinskca," 171; Portraits, 171.

Touche, Gaston la.
"Les Cygnes" (Luxembourg), 207; "Une Loge," 207; "Le Parc de Versailles" (Petit Palais), 239.

Toulouse, Galerie de, 51.

Tour d'Auvergne, 51.

"de César, 97.

"Saint Jacques, 287.

"Louis, 97.

"de Jean-sans-Peur, 286.

Tournès. "Bain de Pieds," 239.

Tramways, 4.

Trémolières. In Archives Nationales, 47, 48.

Triquetti, bronze doors by, in Madeleine, 209.

Trousseaux, to buy, 16.

Troyon.

In Louvre, 151; in Chauchard Collection, 168; "Bœufs se rendant au Labour," 171; "Le Retour à la Ferme," "La Provende des Poules," "La Gardienne des Din-dons," "L'Abreuvoir," "Ealle," Landscapes, 172; "La Barrière" (Louvre), 173; in Collection Moreau, 200.

Tubi, *sculptor*. Work at Versailles, 338, 340.

Turner. "Vue du Pont Neuf" (Louvre), 162.

U

Uccello, Paolo.

"Giotto," 158-59; "Bataille" (Louvre), 159.

Umbrella shops, 16.

University of Paris, 34, 281.

V

Van Clève. "Déposition," 166; Frieze at Versailles, 328.

Van der Helst. "Personnages inconnus," 167.

Van der Werff. "Nymphes dansant," 166.

Van der Weyden. "La Déposition," 166.

Van Dyck.

Salle Van Dyck, 163; "Jean Grusset Richardot," Children of Charles I., "Isabelle Claire d'Autriche," 163; Virgin and Child, "Charles Louis, Duc de Bavière," portraits, "Le Roi à la Chasse," portrait of himself (Louvre), 164; Portrait de Femme, 167; portrait of an old man, 167.

Van Eyck, *see* Eyck, Van.

Van Loo, C.

Castor and Pollux, 48, 49; in Louvre, 151; in Notre-Dame de l'Assomption, 221.

Van Oost. In Louvre, 164.

Van Os. "Flowers," 166.

Vaucanson, M., 98.

Vauthier, *sculptor*. "Gallici" (Luxembourg), 203.

Véber, Jean.

"La Princesse" (Luxembourg), 205; "Trois bons Amis" (Petit Palais), 239.

Vecchio, Palma.

"L'Annonce aux Bergers" (Louvre), 160.

Velazquez.

"La reine Marie-Anne," "Jeune Femme," "Philippe IV.," 154; "Infanta Margharita," 157; "Philippe IV." (Louvre), 162.

Vénus de Milo, 150, 176.

Verlet, *sculptor*. "Madame la duchesse de X." (Luxembourg), 203.

Vermeer. "La Dentellière," 165.

Vernet, Claude. In Louvre, 151, 171.

Horace. "Isabey," 170; "Ponte Rolla," "Château St. Ange," 171; "La Barrière de Clichy" (Louvre), 173. !

Veronese, Paolo.

Marriage at Cana of Galilee, 156; "Sainte Famille," Christ and the Magdalen at Supper in the House of Levi, "Jupiter foudroyant les Crimes," 157; "Les disciples d'Emmaüs," "Le Concile de Trent," "Portrait d'une Femme," "Le Calvaire," "Suzanne et les Vieillards" (Louvre), 161.

- Verspronck. "Portrait d'une Femme" (Louvre), 165.
 Vertbois Fountain, 98.
 Vertier. "Jeune Femme" (Louvre), 154.
 Vic, Germain de, *sculptor*. Tour de l'Horloge, 286.
 Victoria, Queen, picture of, 335; rooms prepared for, 344.
 Victory of Samothrace, 160, 174.
 Vigoureux, fountain by, 221.
 Vinci, Leonardo da.
 "Joconde," 155; "Ste. Anne et la Vierge," 156; Annunciation, "St Jean Baptiste," "La Belle Feronnière," "La Vierge aux Rochers," "Bacchus," 160; drawings by (Louvre), 194.
 Viollet-le-Duc, *architect*, 219, 269, 288, 310.
 Visconti, fountain by, 107, 134, 148.
 Voisin, restaurant, 10.
 Voitures Automobile de Place, 4.
 Voitures de Place, 4.
 Vollon. "Portrait de l'Auteur" (Luxembourg), 205.
 Voltaire, 52, 96, 127, 212, 231, 284, 321, 336.
 Vrillière, Hôtel de la, 51.
- W
- Warin, *sculptor*.
 In Louvre, 187; at Versailles, 326.
- Watteau.
 In Louvre, 151; Jupiter et Antiope," "Gilles," 154; "L'Embarquement pour Cythère," 170; drawings by (Louvre), 194.
 Weenix. "Port de Mer" (Louvre), 166.
 Weerts.
 In Hôtel de Ville, 123; in Sorbonne, 283.
 Wellington, Duke of, 105.
 Werff. "Nymphes dansant" (Louvre), 166.
 Whistler.
 "Portrait de la Mère de l'Auteur," "L'homme à la Pipe" (Luxembourg), 206.
 Winterhalter.
 "Mme. Rimsky Korsakoff," at Versailles, 336.
 Wouvermann.
 Hunting Scene, 165; landscapes, 166.
 Wynant. "Paysage," 165.
- Z
- Ziem.
 In Chauchard Collection, 168; bust of, 206; "Venise," 206; portrait of, 238; Salle Ziem, 238.
 Zo. "Aguadora" (Luxembourg), 205
 Salle Ziem, 238.
 Zurbaran.
 "Funérailles d'un Évêque," "Pierre" (Louvre), 162.

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